

MUSICAL COURIER

A WEEKLY PAPER

DEVOTED TO THE PIANO, ORGAN, AND MUSICAL TRADES.

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CONSTANTIN STERNBERG.

CONSTANTIN STERNBERG, the young Russian piano virtuoso, who has recently arrived in America, was born in St. Petersburg in 1854. His parents died in his earliest infancy, and the young Constantin was left to fight the great battle of life alone and with very small pecuniary resources. As a child he was characterized by

his great love of music, and it was soon observed that his talents were of a very high order. The advantages of his native city were limited, and he determined to visit the world renowned school of music at Leipzig, and study under the great Moscheles. This was deemed by his friends a foolish idea, and they tried to dissuade him from it; but young Constantin, with that stern determination that has always characterized him, only smiled in answer to their entreaties, and said, "We shall see." He had a little money left him by his parents, and with this he bade farewell to St. Petersburg, and went to Leipzig. He soon found Moscheles, and boldly stated his longings and desires to the great master. Moscheles was well known as a protector of young talent, and the light-hearted and yet earnest manner of the child (for Constantin was as yet only twelve years of age) pleased him. The result was that Sternberg was admitted to the Conservatory, and became a *protege* of Moscheles, who took an extraordinary interest in his studies, which were conducted with an enthusiasm and devotion that gained him many kind words and approving smiles from his teachers.

Two years later he graduated from the Conservatory as a director, at the age of fourteen, being the youngest pupil who has ever graduated from this world renowned institution. He was at once appointed orchestra director at one of the principal theatres in Leipzig, and entered upon his duties with the self-confidence of a man of mature age, and at once asserted his ability, for, finding that some of the musicians were inferior,

he immediately discharged them and found others to fill their positions; and the men, who had at first smiled at the idea of being led by so youthful a director, soon acknowledged that his baton was one which demanded perfection from them, and which would accept nothing else. During the next two years he was in different cities filling the position of director of orchestra, always with the greatest success. In Breslau he gained the name of the "Iron Baton," after conducting one of Beethoven's symphonies, because of stern and uncompromising leadership.

About this time he became acquainted with Moritz Mozkowsky, who, upon hearing Sternberg play a valse of Chopin's, was greatly astonished, and remarked that he possessed the touch and hand of a great pianist. The same day he took him to the old master, Kullak, Director of the renowned Kullak School in Berlin. Kullak was as much astonished as Mozkowsky, and immediately offered to become his teacher, asking no compensation. Two

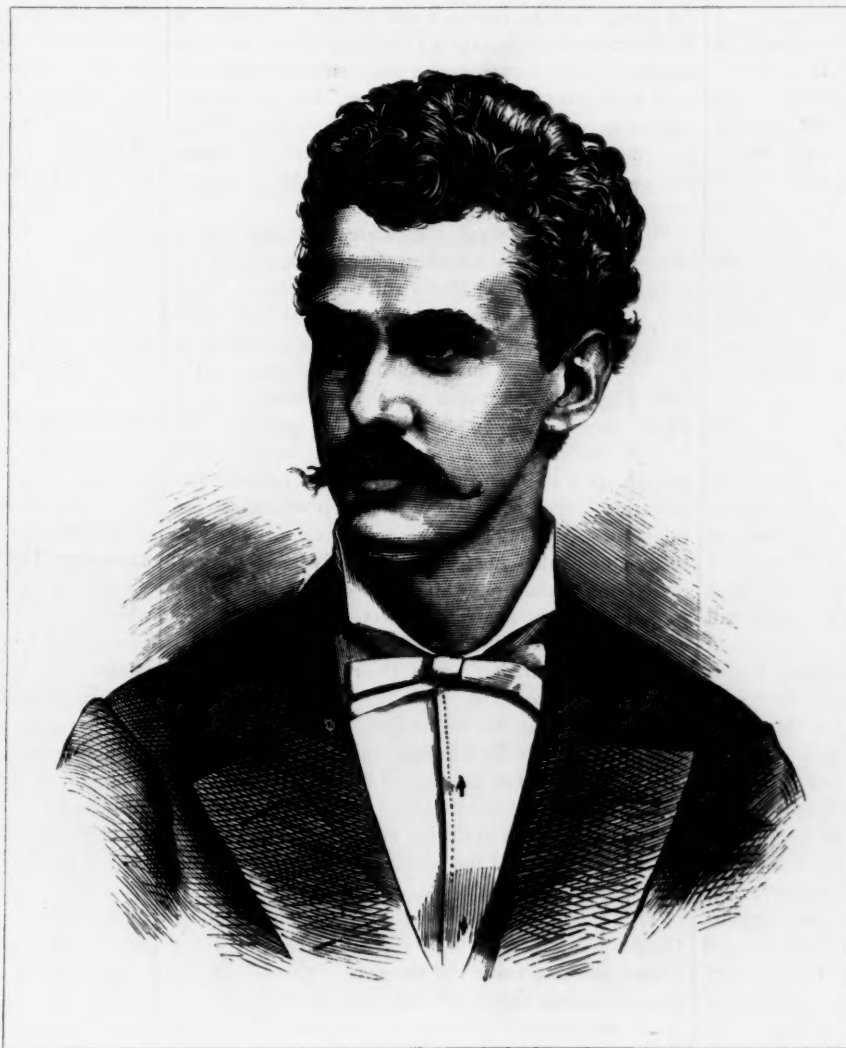
years later he made his *debut* in Berlin in the same week that Saint-Saens, Anton Rubinstein, and one other pianist of equally great renown performed there. At the end of the week a great critic wrote thus: "It is seldom that we are called upon to decide upon the merits of four different artists in the same composition at the same time, and we must say that Rubinstein would undoubtedly have been the most successful had he not been, through his well known geniality, somewhat unfitted to render the

he went to Breslau, that critical centre of music and art, where he completely captivated his audiences by his great artistic ability and musical knowledge. Soon after, he started upon an extended concert tour through Russia, Turkey, Persia, China, Armenia, &c., where he met with the greatest success, and received high honors in tribute to his talent; festivals were given to him, and the princes and high dignitaries vied with each other in entertaining him. Personally, Mr. Sternberg is one of the most charming

of men, always genial and sparkling with wit and humor. His musical evenings at Breslau were celebrated far and near, for he was wont to gather around him the most celebrated musicians and brightest stars of the literary world. His home consisted of three or four rooms in the first *etage* of an old picturesque building upon the Taunzien Platz, and was a perfect museum of curiosities he had collected during his Oriental travels, as well as of the beautiful presents he had received. Among others he has a costly brilliant ring that was presented to him by the Emperor William. As a musician he is undoubtedly one of the foremost representatives of the modern school of music, and the free independence and fire he inherits from his Russian nature, tempered with his scientific German schooling, is certainly what is required to interpret the enormously difficult music of Scharwenka, Mozkowsky, Tschai-kowsky, and Grieg, and, strangely enough, it is he who has introduced their works. It is he to whom they look to have them properly interpreted, and many of their works are dedicated to him. He himself is a composer of no mean ability, and there is found in his works an originality of thought and conception that is truly charming. Among the most notable are his superb Cossack Dances. The harmonies are new and striking, and the peculiar rhythm is like the character of the Russian people, wild and free. The difficulties are great and the melodies intricate, all uniting in a perfect whole that is fascinating to the listener. In the career of this brilliant pianist,

perhaps no circumstance more peculiar has occurred than his performance this last spring in presence of the Shah of Persia, at his capital, Teheran. The Shah presented him with a cane, inlaid from end to end with precious stones. Besides this extraordinary gift, the artist received from the Shah other costly presents, showing the deep impression his rare musical powers had made upon his Highness, who has seen not a little of the wonders, the celebrities and the talents of the Old World.

Two days before his American engagement Sternberg was made a magnificent offer to go with a company to British India, China, Japan and Australia, but he preferred to visit America, and was offered extra inducements which would tempt any virtuoso. The American public can congratulate itself upon such a valuable addition to its piano virtuosi, and it is hoped that he will remain here for some time to delight us with his magnificent technique and beautiful conceptions while we are made better acquainted with the works of our modern composers.



piece properly; but it is not for us to say who might have been victor, but who was, and this we unhesitatingly pronounce to be the young Russian, Constantin Sternberg." This triumph won him many friends; among others, Prince George Nicholas Galitzin, the Grand Duke of Mecklenburg, and the Grand Duke of Schwerin, who has been one of the young artist's most generous patrons. Sternberg having filled the position of Royal Pianist and Director of the Imperial Opera at Schwerin for some time, when he made his first appearance there in a grand concert, a rather interesting incident occurred. He had just commenced one of Chopin's most poetical and beautiful Nocturnes when a lady of high rank entered the hall, and began speaking loudly with a friend and attracting a great deal of attention. Sternberg immediately ceased playing, and for a few moments there was an awkward silence. After the entertainment was over the Grand Duke came to him with the lady who had been the cause of the disturbance, who made a humble apology. Upon leaving

CORRESPONDENCE.

Matters at Home and Abroad.

[CORRESPONDENCE OF THE COURIER.]

NEW YORK, October 6, 1880.

THE big Italian opera season is nigh at hand, and Impresario Mapleson and his chief artists seem to be intent upon winning the cordial support of the public, and with it genuine musical triumphs. The public is certain that with regard to the excellence of the orchestra and ability of the conductor no fear need be entertained, but the chorus, *mise-en-scène*, &c., can only be intelligently pronounced upon after a few representations shall have been given. Mapleson's prospectus begins, as usual, like all such documents that "he has the honor to announce," &c. After touching upon the alterations made in the Academy of Music, the Colonel speaks of his intended production of Boito's successful opera "Mefistofele," and with a slight touch of sarcasm graciously asserts that this work "awaits only the indorsement of New York to assure its success throughout the world." With unusual modesty Mr. Mapleson says that "of the new engagements the director feels it is not for him to speak." This is as it should be, for the public will pass its verdict on their merits, as he justly remarks. But one artist receives special mention—Etelka Gerster. It remains to be seen whether the company possesses the necessary *dramatic* prima donna.

The only three Meyerbeerian operas mentioned in the possible repertoire are "Robert," "Huguenots" and "Dinorah," all of which were represented last season. From this it may be inferred that neither "L'Africaine," "Le Prophète," "L'Etoile du Nord," will be performed. At least one of these operas should have been included in the repertoire, which would have proved as good as a novelty.

Next Monday week, October 18, the season opens with "Lucia," the new tenor Ravelli making his appearance then, in company with Gerster and Galassi. "La Favorita" is announced for the following Wednesday, the 20th, Miss Cary, Campanini, Del Puente, and the new basso, Novara, representing the chief characters. The last-named gentleman is to create the part of *Mefistofele* in the new opera of that name, which is likely to be produced about the middle of November. Mlle. Valeria is to impersonate the rôles of *Marguerite* and *Elena*. Mlle. Lorenzini-Gianoli is set down to sing in massive operas, being said to be a successor of Titiens. In another month or so matters will have unfolded themselves, and what is conjecture now will then be clearly known.

Strakosch & Hess' English opera company begins the season in Boston November 8. Marie Roze is to be the leading prima donna, and will sing in "Mignon," "Aida," "Carmen," "Trovatore," "Lalla Rookh," "Lohengrin," "Faust," "Huguenots," and "Mefistofele," all of which works will be sung in English. The translations to be used are those given in England by Carl Rosa. Beside Marie Roze, Ostava Turiani, Miss Carrington and Miss Schirmer will appear. The tenors of the company are Messrs. Montegriffo, Perrugini and Byron; baritones, Messrs. Carleton and Bragow; and basses, Messrs. Conley and Harry Peakes. Messrs. Behrens and Novallis will be the conductors. The orchestra has been selected from the band which played at Long Beach this summer, conducted by Herr Schreiner. Mr. Strakosch is reported to have said: "In the selection of the artists named, I pride myself on the good judgment that results from long experience in the profession." In March the company is expected to play in this city.

I see by the papers that a number of wealthy gentlemen are to co-operate with Mr. Gilmore in the erection of a new concert hall, to be used by Mr. Gilmore and his band during the winter. I believe THE COURIER advocated this idea some month or two ago, when speaking of Mr. Gilmore's playing at Manhattan Beach. Certainly the band under this well known and able director is one which Americans can well be proud of, seeing that it compares very favorably with the best European bands. If the plan proposed be carried out, the band in its entirety can be kept together throughout the year, as a place would then be provided for it during the winter, the engagement at

Manhattan Beach finding it occupation during the summer. The public would be almost certain to patronize the place liberally wherein Mr. Gilmore's band performed, for two halls already exist having similarly constituted orchestras, and yet neither of them lacks support. Gilmore's band being a special organization, of unusual merit, would draw large audiences, and gather around it a special *clientele*. It is, therefore, to be hoped that the project will succeed.

Thursday evening, October 14, is set aside for the first appearance of Marie Pauline Nininger, who will sing at a concert in Chickering Hall on that date, having secured the assistance of an orchestra, which will be under the direction of G. Carlberg, and several artists of established reputation. Miss Nininger is another American prima donna who has gained much success abroad, having been born in Harrisburg, Penn. She has studied with San Giovanni, and has appeared in opera at Pisa, Warsaw, Padua, Palermo and other places. The foreign press has not been chary of its praise, and thus the occasion of her debut will be one of the greatest interest. She is said to be possessed of a beautiful voice, and may be considered a *soprano leggiera*.

I see that Massenet is going to write for the Opera Comique, Paris, a new opera, to be entitled "Don Giovanni de Marana," the subject of which has been taken from the drama of A. Dumas. The authors of the libretto will be Busnach and Milliet. Massenet is no doubt one of the best new French composers, and has written, besides larger works, some smaller orchestral ones, such as the "Scènes Pittoresques," &c., all of which are not only beautiful in themselves, but show inventive and technical knowledge of a very high order. His grand opera, "Le Roi de Lahore," should be presented to New York opera-goers.

Mr. Gye, manager of the Covent Garden Opera House, London, has, according to report, gained his suits against the tenor Marin and the baritones Athos and Maurel, who broke their contracts with him. This decision is eminently just, because if a precedent of exactly this sort was not established by decision of the laws, singers would ruthlessly injure managers with whom they had bound themselves by ignoring their written obligations, although being unreasonable enough, as is so often the case, to always consider impresarios irrevocably bound to keep whatever contracts they (the impresarios) may have made. This sort of one-sided justice might suit artists, but certainly not managers, who have some rights which singers should be made to respect, among which pre-eminently stands "the right of forcing artists to live up to their contracts," when their honor alone does not urge them to do so.

It appears that the new Circo, now being built at Madrid, will only be adapted for concerts gotten up on a large scale, *a la* the Crystal Palace, London. The idea is to have erected therein a magnificent organ, to be used when large oratorios are performed. Such a scheme, well carried out and managed, must advance the cause of music in Spain.

The classical nights at Koster & Bial's Concert Garden bid fair to be a very great success, as well as a distinguishing feature of the place. Considering the kind of entertainment offered, the price for admission is so small that it is hardly to be wondered at that on these special Thursday nights the building is crowded by a superior class of persons. The genial and talented conductor, Rudolph Bial, has shown himself equal to meet whatever demands may have been made upon him. Success to the experiment.

Last Sunday night's concert at the Metropolitan Music Hall was equally as well attended and successful as previous ones given therein. It proves that New York can easily support two or three places of somewhat the same character. Rivalry is good, but not jealousy.

CHRONICLER.

Opening the Season at Fort Wayne.

[CORRESPONDENCE OF THE COURIER.]

FORT WAYNE, Ind., October 4, 1880.

THE complimentary concert tendered to Belle McDonald on last Thursday evening was a grand success, both musically and financially. Miss McDonald has a very fine soprano voice, which has been

very much improved by her studies in Boston last year, to which place she returns to further pursue her studies. With a reasonable amount of study she will make an oratorio singer of rare merit. She has long been a favorite in Fort Wayne, and her many friends are hopeful of her great success in the future. Besides the two pieces of Miss McDonald ("Prayer," from "Der Freischütz," and "Charlie Machree"), the Schultz Orchestra gave the first number on the programme, which was enthusiastically received. Tannie Page, a violin pupil of Professor Schultz, gave a violin solo, which was well received. Miss Page is only twelve years of age, and will some day make a fine violinist. The remaining numbers were given by W. S. Bush, Mrs. W. F. Heath, Messrs. Page, Shouf, Leary and Taylor (male quartet), and Professor Schultz, violinist.

The amusement season has begun in earnest, as there are a large number of entertainments already booked for the Grand Opera House.

MARK MARVIN.

A Piano Recital in Buffalo.

[CORRESPONDENCE OF THE COURIER.]

BUFFALO, N. Y., September 23, 1880.

EVEN musical people need a little recreation, and so I've been off "hunting," possibly for game that fills very few huntsmen's pouches except my own. I am back again, however, and in time for the Pease piano recital, which opened the musical season here in a most gorgeous style. The Academy of Music has been refitted, as I wrote you, with comfortable chairs, fresh carpet, new scenery, pretty decorated walls, &c., till it not only looks clean, but is clean and attractive. The recital called out the beauty, feminine I mean, of the city, and it is rarely that there has been seen so brilliant an audience of ladies gathered at the Academy. There were one or two celebrities in the dress circle, such as Mrs. Sprague, wife of Governor Sprague, of Rhode Island. She was the centre of many eyes, and, by the way, how much more impertinent women can be in staring than men, when once they set about it. My lady, in this case, bore it well, but young Harry Seymour, her cousin, who accompanied her, was uncomfortably conscious. Not far from her sat Miss Cronyn, a petite, nun-like vocalist, who sang in New York, when Von Bulow accompanied her. She is an immense favorite in this city, both socially and musically. Just before these two sat Agnes Ethel, now the wife of Frank Tracy, and a reigning star in the set which adopted her for her husband's sake at first, and now accept him for hers. Of course the minor lights in the array of beauties are not to be ignored, but I must leave them to shed lustre on the recital and not upon my page. Mr. Pease played several of the selections poorly, and was not in his usual happy frame of mind, I judge, for when he rehearsed the programme he certainly played it without an error. The Saint-Saens "Danse Macabre," as ghastly a dance as ever a maniac conceived, he gave with his familiar dash and vigor; and in Tausig's "Ungarische Zigeunerweisen" he also rose to the occasion. The Beethoven Quartet, increased to a quintet, accompanied him in the Chopin "Concerto" in F minor, two movements of which he gave, viz., the "Larghetto" and "Allegro Vivace." This was passably well done, but the first violin was placed so that he could not see or hear Mr. Pease, and the result was an unevenness, easily imagined. The quartet played much better by itself, and gave the delicious "Canzonetta," by Mendelssohn, with great precision and grace.

The quartet now is composed of four brothers—Joseph, Charles, Frank and William Kuhn,—and they are fine fine performers, besides being genuinely "nice fellows." The vocalist of the matinee was Carrie Butterfield, who looked, as a local critic had it, as fair as any blossom in the conservatory back of her. She sang Reineck's "Spring Flowers," and Pease's new song, "My Johnnie is Waiting," quite well, and was encored. Besides having a fine voice, which she uses remarkably well considering the little, and some of it very poor, instruction she has had, she is positively a "pretty girl," and sings without a grimace of any kind. One other feature of the recital ought to be mentioned, and that was the stage. Mrs. and Miss

Altman, two prominent members of the Jewish population in this city, have rather taken Mr. Pease upon their hearts, and are his firm, true friends. As an evidence of their friendship, they decorated the stage, making it appear like an elegant drawing room filled with costly bric-à-brac. At the rear was a miniature fountain, surrounded by large blossoming plants. The effect was very fine and reflected great credit upon the ladies and their taste. The financial result of the recital will be very satisfactory, as it will net Mr. Pease about \$200, if not more. L. K. L.

The Bristol Bi-Centennial.

[CORRESPONDENCE OF THE COURIER.]

BRISTOL, R. I., September 27, 1880.

PERHAPS in these days of Centennial celebrations a short account of the Bi-Centennial, at Bristol, on the 24th may not be uninteresting to your readers. Two hundred years ago, fifty years after the settlement of Boston, a few enterprising citizens of that city found their way to this then wilderness, and with an eye to every advantage that might come to them from a purchase of lands in this place they negotiated for several hundred acres from the Indians, and divided the purchase among themselves—some eight or ten in number. Subsequently, the beauty of location, the advantages of trade, the lovely and attractive bay, brought to this settlement other seekers after fortune, and soon the town was well populated and became subsequently a commercial port of considerable importance. History gives us a record of the onward progress of Bristol, so that we will let those who desire it read the statements which are made in regard to this beautiful town. My business is with the celebration. Several months since a meeting was called to consider the subject of making the period referred to, September 24, noticeable as the 200th anniversary of the settlement of Bristol. A committee was appointed with full power to act, and steps were taken to secure the success of the enterprise. All the old natives of the town now absent and all their descendants born in the town were invited home, and steps were taken to give them a cordial welcome. Orators, poets, musicians and ministers were called into service and the result has been a most complete and charming affair. On the evening of the 23d a grand illumination took place, which added beauty and loveliness to the very general display of flags, banners, bunting, &c., which decorated nearly every dwelling in the town, as well as the public buildings. On the morning of the 24th, the day was ushered in with the discharge of cannon, the ringing of bells and the raising of the Stars and Stripes on every flagstaff in the town. At 11 o'clock the procession formed and marched through the principal streets to the broad and extensive public square, or common, where two immense tents had been erected for the exercises of the day and the dinner afterwards, which was sumptuous and abundant. I will not detail the order of exercises, as they are already published in pamphlet form, a copy of which I shall send you. The weather was all that could be desired or wished for, and the streets were crowded with the thousands of citizens and invited guests who were out to enjoy the sights. The evening was devoted to a grand promenade concert in the great tent, where the Boston Cadet Band gave some very choice selections in its excellent and artistic style, aided by the Bristol Cornet Band, an organization new and ambitious. The whole affair was a grand and successful celebration, with everything done by the efficient committee that could make things agreeable and acceptable, and the celebrities who graced the occasion were neither few nor insignificant. Governors, lieutenant governors, generals, colonels, senators, representatives, clergymen, bishops, presidents of colleges and historical societies, poets, musicians, laymen, townsmen, last, though by no means least, ladies, old and young, fair, beautiful and attractive, now, as they have ever been, celebrated as queens in the dominions over which they preside with so much grace.

As a native of Bristol, although long a resident of New York city, whose extensive and expensive demonstrations have often been witnessed by me, let me say, that for general participation in all the arrangements

for a universal and widespread decoration and illumination, nothing that has ever been witnessed by me could excel this domestic and home-made celebration. Hand joined hand, which had been unclasped for ten, twenty, forty and even fifty years, and old friendships of the days of boyhood were revived and strengthened. For this purpose these Centennial celebrations are unrivaled; and, although I can participate in no other, the memory of this will linger forever with me as a pleasant remembrance of all the events and incidents connected with it. For courtesies, as a contributor to the press, my thanks are due to J. B. Burgess, chairman of the committee for that purpose, whose attentions were so kind and cordial to all concerned. Yours truly, J. H. W.

Music and the Drama at Milwaukee.

[CORRESPONDENCE OF THE COURIER.]

MILWAUKEE, WIS., October 2, 1880.

THERE was a vocal and instrumental concert at Bishop's Hall last Thursday evening, for the benefit of J. M. Gottschalk, of which the following was the programme:

- PART I.
1. Lustspiel Overture.....Keler Bela.
Mrs. Gether, Miss E. Gether, Messrs. Brunkhorst and Gottschalk.
 2. Bass solo, "Thy Sentinel Am I".....Watson.
Prof. Faville.
 3. Piano solo, valse from the opera "Faust".....Gounod.
Miss E. Gether.
 4. Soprano solo, "Thou Art Gone Far Away".....Truhn.
Miss Adelia Louis.
 5. Violoncello solo, Concerto D Minor.....G. Golterman.
J. M. Gottschalk.
- PART II.
1. Wedding March.....Mendelssohn.
Mrs. Gether, Miss Gether, Prof. Garratt, Messrs. Brunkhorst and Gottschalk.
 2. Bass solo, "Friend of the Brave".....Thos. Campbell.
Prof. Faville.
 3. Violin solo, air variée in D, op. 2.....De Beriot.
Prof. Garratt accompanied by Miss Courtney.
 4. Duet, from "Martha," for tenor and bass.....Flotow.
Prof. Fish and Faville.
 5. Trio, opus 1, No. 2, Largo con expression.....Beethoven.
Miss E. Gether, Prof. Garratt and Gottschalk.
 6. Turkish Patrol.....Michaelis.
All performers.

Mr. Gottschalk is one of the violoncellists of Bach's Orchestra. I was unable to attend the concert, but I hear that it was every way as successful as could be expected.

The Arion Club is hard at work on "Israel in Egypt" and some other heavy things, but with no definite intention of producing them publicly. There seems to be general good feeling and enthusiasm, and a hopeful spirit, which augurs well for the real progress of the club.

The Musical Society will soon perform Dudley Buck's "Golden Legend" (in German), and Raff's symphony, "Im Walde" (In the Forest).

Among the musical activities here I have lately had my attention called to numerous compositions by F. Kenyon Jones, now salesman for J. B. Bradford, and formerly a professional piano teacher. There is a song of his just out, entitled "Kiss Me, Darling, Once Again," the title and words of which are not to my taste, but the music is certainly well written and effective. I should think it might become popular, and the words (written by Mrs. Jones) will very likely add to its popularity with those who use songs of this character.

N. C. Goodwin Froliques have been amusing the public at the Opera House. Some of their fun was rather broad, but it was very amusing.

Next week Herne's "Hearts of Oak" will be at the Opera House, and Lingard's Burlesque Company at the Academy.

Amusements in the Forest City.

[CORRESPONDENCE OF THE COURIER.]

SAVANNAH, GA., September 29, 1880.

NOTHING of musical interest has occurred in our city for several months past, nor is anything likely to happen of a local nature for some time to come.

This city is promised a lively season in theatricals. Among the first companies to arrive will be Frank Mayo's, Nick Roberts', Mme. Rentz and Wilson's, Barlow, Primrose and West's companies. Savannah supports well known and favorite companies as well as any Southern city, but it is a hard town for a com-

pany with no local reputation to strike. Coup's show packed its immense canvass three times on the occasion of a recent visit.

As for local musical organizations there are none. Plenty of amateur talent exists here and should some good vocal teacher and director desire to become a missionary to this sleepy city, the chances are good for a liberal support. Several attempts at a permanent musical organization have failed from want of a competent leader, and petty jealousies which the right man could easily overcome.

In church choirs Savannah is sadly deficient. There is not a well organized and well balanced choir in the city.

Located here is the most enterprising music house in the South, a house that does a tremendous trade in pianos and organs and musical merchandise. I refer to Ludden & Bates, who publish the only musical journal in the South and, by the way, a very good one. LA SI DO.

Matters in Mobile.

[CORRESPONDENCE OF THE COURIER.]

MOBILE, ALA., October 4, 1880.

I WILL have to begin my first letter to THE MUSICAL COURIER by announcing the death of one of Mobile's prominent musicians, F. Gottsellig, which occurred about four weeks ago. My first acquaintance with Mr. Gottsellig was during the war, when he was leader of a brass band. Subsequently, he was engaged as bass singer in the Cathedral. How well I remember his rich, round and sonorous baritone voice, and how it used to fairly reverberate through the arches of the grand edifice which constituted one of the architectural beauties of this city. Mrs. Fannie Sands was, at that time, organist, and a noble specimen of womanhood she was. Her whole being seemed surcharged with music which found expression at her finger ends in the most melodious and ravishing strains. She, too, has gone, and left a void that I fear can never be filled. Mr. Gottsellig, after singing in the Cathedral for four years, left and joined the choir of Christ (Episcopal) Church, and it was during the time he sang there that the music of this church was not only the best in the city, but as good and artistic as that of any church this side of Baltimore. I regret to say there is no good choir here now. The music dispensed at the various churches is poor.

Several years ago—I think it was in 1874—Hall & Sebah, of your city, built a nice little two-bank key organ for Trinity Church here, and placed it in the chancel on the east side of the church. This was done at the wish of the then pastor, Rev. Dr. J. A. Massly, who was something of a ritualist, and was anxious to have the music and ceremony conform to his ritualistic views. The room, or rather recess, in which the organ was placed, is damp and entirely unsuitable for the use it was made to serve, and though the builders of the organ saw and knew this, they went on and put up the organ. Agreeably to their predictions, and those of a number of local organists, it was not long before the dampness began to assert itself in a manner detrimental to the mechanism of the organ. There were times when the organ could not be played on, and on several occasions the dampness was so injurious that a heated oven had to be placed inside the organ. I am glad to say the organ has, at last, been removed to the gallery where the old organ formerly stood. By request, a young organist played on it, for the benefit of the vestry and a few members of the congregation, and they all seemed pleased with the change, both in appearance and sound. I hear that a concert is to be given in this church shortly, under the direction of Mme. Kowalewski, the Cecelia of Mobile organists. I have heard a great many organists in my life, but I have never heard any who excelled this lady in sweetness of touch and boldness of execution. If she could pedipulate as well as she manipulates, she would be one of the best organists in this country. But she cannot, and I do not believe it is possible for any woman to equal a man in this particular branch of music.

Max Brownold, a gifted young pianist of this city, and a pupil of Sebastian Wills, and who has been spending the summer in Indiana with some relatives,

will return this week. He plays exquisitely. He has one serious fault—modesty. He cannot be induced to appear in public. I am in hopes he will overcome this silly fault, and give a few piano recitals this season.

Since the death of her esteemed father, Judge Dargan, Mrs. Charles Huger, Mobile's favorite cantatrice, and the leading soprano in Christ Church, has taken no part in music, but I am in hopes of hearing her bird-like and enchanting voice again this season.

Mrs. D. P. Bestor, another favorite soprano, who for a number of years sang in the Government Street Presbyterian Church, and who has also withdrawn from the musical arena, is besieged by her many friends to resume her wonted place in the choir, and, I am glad to say, she thinks favorably of doing so.

E. O. Zadek, the chief tenor here, is now in New York, hearing and seeing all that is going on musically.

The "Big Four" Minstrel Troupe gave one of its amusing entertainments in Odd Fellows' Hall last night to a fair house. A part of the audience consisted of a number of country delegates, who are here attending a Congressional convention. They seemed to enjoy the performance immensely.

T. C. De Leon, manager of the theatre, is in New York.

In my next I will try and give you some trade items.

MAGNOLIA.

Latest News from Maine.

[CORRESPONDENCE OF THE COURIER.]

LEWISTON, Me., October 5, 1880.

THE musical ball is again in motion, and judging from present appearances the season is to be a lively one. The piano and vocal teachers have all begun their operations, and all report a goodly number of pupils, and as two of the prominent piano teachers (Messrs. Hanscom and Wood) have advanced their prices it certainly looks as if the art was in a healthy condition.

The two musical associations both had their first meetings last evening. The Mendelssohn Club (B. F. Wood director), announces in this evening's *Journal* that it is to give only one public concert this season instead of two as in former years, and in place of the second it is to have a series of "musical evenings" at its club rooms. It also voted "to inaugurate a series of classical concerts to be given in its hall, to consist of two evenings of string quartet music, and two piano and song recitals by Boston artists, also one miscellaneous concert by its own members." It also says that "it is designed to have quite long intermissions and thus make these social gatherings of musical people and music lovers."

This looks like starting in the right direction, for usually people in smaller cities who have never had many opportunities of listening to fine music, especially chamber music rendered in a suitable place and not in a large hall, do not appreciate its usefulness in forming their tastes and enabling them to really distinguish the *pure* from the *poor* article. I really hope the club may succeed in its endeavor, and I will let the readers of THE COURIER know the result if I am so fortunate as to procure admittance.

The other musical society, the Rossini Choral Union, also had its first rehearsal last evening, which was to include, so said its circulars, "a picnic supper, with light refreshments." Your correspondent cannot give you any of the results of the meeting, other than that its old conductor, L. W. Ballard, is to continue as director.

The piano business seems to be warming up as the season grows cooler, and I hear of a number of sales. Mrs. B. C. Sprague has the Hale, the ——— and Steinway pianos; also the New England organs. L. W. Ballard represents the Emerson Piano Company, and the Knabe; also the Estey and George Wood's organs. N. C. Fulsom & Co. are agents for the Wheelock, Kranich & Bach, and Weber pianos; also the Smith organs. George H. Glover (Auburn) runs the pianos and Wilcox & White organs; and Charles Alden is here at present selling a number of McPhail pianos.

The State Fair, which was held here on September 21, 24, called out large crowds of people from all parts

of the State, and dealers report a number of sales on account of it. Taken altogether, Lewiston and Auburn make rather lively places, considering that they are situated in a State with such mixed politics.

O. K. SHUNALL.

Burlington's Excitements.

[CORRESPONDENCE OF THE COURIER.]

BURLINGTON, Iowa, October 1, 1880.

NELLIE HALL'S benefit concert was not the success financially her friends desired. The concert was very good, and the few friends present apparently appreciated it. Professor Richards, who has just returned from abroad, played better than ever. Professor Roney made his first appearance, and created a good impression. The Misses Kline sang beautifully and were doubly encoored. Miss Hall, the beneficiare, delighted her friends, of course.

"A Child of the State" was given by Hoey & Hardie's Combination, on last Wednesday, and was the best dramatic entertainment we have had here in years. They were greeted by a large and fashionable audience, who enjoyed every moment of the play. Hoey & Hardie made an excellent reputation, as also the entire support, and should they return will get the crowded house they deserve.

"Buffalo Bill" drew the largest house of the season last week, and gave a creditable entertainment of the kind.

Dan Rial's "Humpty Dumpty" drew a large house on last Friday night; the popular price, 35 cents, being the card. Of the performance, there were two or three very good features, the rest commonplace.

A delightful parlor soiree was given at the Congregational Church parlors on last Friday night, under the direction of James Rogers, the new organist of the church. Miss Nelson's solo was a treat. Miss Gay and Professor Rogers gave two excellent piano solos. Mr. Lehr sang his solo in good taste. The duet of Miss Nelson and Miss Spencer was most excellent. Mr. Rogers is fast gaining an excellent reputation here, his organ playing and superior accompaniments delighting every one.

Prof. Heyner's orchestra is doing splendidly, and, I trust, will soon be in shape to give us a concert.

On the 13th inst. we are to have "All the Rage," by Will Eaton's company, and it will be put on the stage here with all the care possible, and I advise our neighboring friends to come to Burlington and see one of the best plays on the boards. Mr. Haynes, the gentlemanly agent, was in town last week making all necessary arrangements for this company, and also Denman Thompson's company, which will draw the largest house of the season, I predict.

Gus Williams, in "Our German Senator," drew a splendid audience on last Thursday night, and "Gus" added fresh laurels. The company is again under the efficient management of John Rickaby, who has hosts of friends through this country, and whose name alone insures a good house.

Charles Forbes' company, on October 21, 22 and 23.

John T. Raymond will give us "Col. Sellers" next week.

MAX.

...The directors of the proposed new opera house held a meeting last Monday evening in the Drexel Building. It was reported that during the summer much of the detail work had been completed, and the principal matter for the committee to decide upon was the plan for the new building. It is proposed to invite certain architects to submit plans, and already surveys have been made of the site purchased, being the block bounded by Forty-third and Forty-fourth streets, between Vanderbilt and Madison avenues. Mr. Goddard said on Monday that just as soon as the plan for the new building has been approved they will commence work and push it along as rapidly as possible. All the capital stock of the new company has been subscribed, viz., \$600,000 in shares of \$100 each. A general meeting of the directors and executive committee will be held some day next week, when arrangements will be made as to the plan to be adopted for construction. Perfect harmony exists among the board, and it is believed that in adopting any particular plan no trouble will arise either as to its exterior or interior style of architecture.

...Mlle. Schneider, who twenty years ago was largely responsible for the success of M. Offenbach's "Grande Duchesse," and perhaps for the success of Offenbach as an opéra bouffe writer, is about to return to the stage. She will appear at the Nouveautés in a new piece.

French Opera.

LAST Monday evening Mr. Grau's French Opera Company performed "Les Cloches de Corneville," at the Standard Theatre. The following was the cast:

Serpolette.....	Mlle. Paola-Marie
Ge maine.....	Mlle. Pauline Merle
Manette.....	Mme. Armand
Jeanne.....	Mme. Vallot
Gertrude.....	Mme. Malvina
Susanne.....	Mme. Estradere
Catherine.....	Mme. Duparc
Marguerite.....	Mme. Amelie
Gaspard.....	M. Mezieres
The Marquis.....	M. Nigri
Grenicheux.....	M. Taufenberger
Le Bailli.....	M. Duplan
Le Tabellion.....	M. Terrance
Cacholot.....	M. Carlier
Grippardin.....	M. Marchand
Fouinard.....	M. Perret

This work has become a very popular one since its first production, and never fails to draw good houses. As *Serpolette*, Paola-Marie made a very agreeable impression, but it was evident that she lacked the "chic" which Aimee possessed naturally. With this exception, Marie can always succeed in pleasing her audience. Pauline Merle made her first appearance in the role of *Germaine*, and deserved much of the applause which the audience bestowed upon her. She has a voice which is both true and harmonious, although it lacks in strength. M. Nigri's impersonation of the role of the *Marquis* was scarcely a striking one, but his artistic taste is above the average. The part of *Grenicheux* was taken by M. Taufenberger, a role assumed by him in this city for the first time. He created a favorable impression with his good tenor register. M. Mezieres performed his original role, *Gaspard*, in an excellent manner. Altogether the work was well rendered by soloists, chorus and orchestra.

On Tuesday evening "Le Petit Duc" was represented, with the following cast:

Le Duc de Parthenay.....	Mlle. Paola-Marie
Diane de Chateau Lausac.....	Mlle. Delorme
La Duchesse de Parthenay.....	Mlle. Merle
De Montandry.....	M. Nigri
Frimousse.....	M. Duplan
Bernard.....	M. Terrance
De Navailles.....	M. Millet
De Montchevrie.....	M. Perret
De Tanneville.....	M. Leclerc
De Champvallon.....	M. Perret
De Merignac.....	M. Marchand
De Mancey.....	M. Saleon
Roger.....	Mlle. Vallot
Gerard.....	Mlle. Armand
Julien.....	Mlle. Amelie
Gontran.....	Mlle. Louise Duparc
Henri.....	Mlle. Malvina
Gaston.....	Mlle. Blainville
Helene.....	Mlle. Estradere
Mlle. de la Roche Tonnerre.....	Mlle. Vallot
Mlle. de Champlatre.....	Mlle. Berthe
Mlle. de St. Anemone.....	Mlle. Bazin
Margot.....	Mlle. Louise
Manon.....	Mlle. Estradere
Première Sous-Maitresse.....	Mlle. Choquet
Deuxième Sous-Maitresse.....	Mlle. Marguerite
Ninon.....	Mlle. Blanche
Ninotte.....	Mlle. Berthe
Marion.....	Mlle. Ruffino
Mariette.....	Mlle. Seygaud

The performance, as a whole, was quite satisfactory, but not up to the general excellence which a troupe like Mr. Grau's was expected to reach. Portions of the work went well, but many pieces were carelessly rendered. Paola-Marie seemed to satisfy the audience, but did not sufficiently individualize the part to make it stand out as one of her special roles. She sang well and acted in fair style. Nigri sang the music of *Montandry* carefully, but only made an ordinary impression. Duplan's *Frimousse* was very amusing, but Mlle. Merle's *Duchesse* did not make a very favorable impression, with the exception, perhaps, of her singing. The costumes, scenery, and general get-up of the work was above the average. The orchestra was not always together. Wednesday night "Les Cloches de Corneville" was represented again, and last night "Le Petit Duc" attained a second performance.

...The author of the "Colleen Bawn" writes a very clear and somewhat clerical hand, the letters of the signature being larger and better formed than the rest of his communications. The capital letters are very uncertain; sometimes the "S" is made like "L" and sometimes the "I" and the "C" are made alike. Mr. Boucicault's calligraphy, with a little careful manipulation, would become a fair mercantile hand, but its inditer would have to forego his abbreviations. He is very fond of running two words into one, omits all the necessary punctuation and is not without a certain amount of tremulousness in his strokes, especially towards the end of his letters. But few of his "t's" are crossed or his "i's" dotted, yet his words are clearly made and his communications very neatly paragraphed. Although Horace will not allow mediocrity to poets, this writer's motto in literature would be, doubtless, and appropriately, *Medio tutissimus ibis*. A perceptive eye for good situations and sufficient experience of life to make the most of its transient characteristics might be safely predicated of such a writer, but beyond that it would be unsafe to venture.

Death of Offenbach.

JEAN JACQUES OFFENBACH, the famous French opera bouffe composer, died in Paris on last Tuesday, October 5, having been seized with an attack of gout on Monday while leaving the Théâtre des Nouveautés, where he had been attending the rehearsal of a new review for which he had composed some music. The Opéra Comique was preparing to produce his new and most ambitious work, "Les Contes d'Hoffmann," at the time of his death. Besides this, Offenbach leaves behind him only a three-act opera, "La Belle Lurette," which is to be performed this season at the Renaissance, and a few compositions of slight importance. His funeral took place at the Madeleine on Thursday. During the service MM. Faure and Talazac sang selections from "Les Contes d'Hoffmann," specially arranged to suit the solemnity of the occasion. All Paris was at the funeral. Perhaps no man living or dead has done so much to amuse his contemporaries. He was a wit as well as a musician, and despite his Teutonic origin, with which, in a fit of petulant ingratitude, Frenchmen once taunted him, no one more thoroughly Parisian in heart and character ever walked the boulevard. During the twelve hours preceding his decease he suffered acutely. M. Offenbach was ill for eight days from dyspepsia, gout supervening.

Jacques Offenbach was born on June 19, 1819, in Cologne, and was therefore over sixty-one years old at the time of his death. His life has been so busy and his music so widely and permanently popular that the chief points of his career are more or less well known to the musical public, and his personality has long been familiar to lovers of opera bouffe and humorous music. He was of German-Jewish parentage, and began to compose at an early age. He was a pupil in the Paris Conservatory from 1835 to 1837, and was at first a violinist. He became leader of the orchestra of the Théâtre Français in 1847; opened the Bouffes Parisiennes in the Champs-Élysées as a summer theatre in 1855, and became director of the Gaieté Theatre in 1873. He has been always prosperous as a composer of opera-bouffe, although, judged technically, he is not a great composer. A lack of early training and, of late years, rapid writing to supply the large and urgent market which he had created for his work, prevented him ever doing anything that is worthy to live long after him. His attempts at writing music for the "polite comedy" style of opera have met with but small success, and since the real opera bouffe is fast going out of favor his career has ended just at the time when his usefulness in his special line of composition had ceased.

Offenbach was prolific with his pen. Among the best known of his works may be mentioned "Les Deux Aveugles," "Une Nuit Blanche," "Ba-ta-tan," "Le Violoncelle," "Trombal Cazar," "Le Postillon en Gage," "La Rose de Saint-Fleur," "Le Financier et le Savetier," "La Bonne d'Enfants," "Croque-Fer," "Les Trois Baisers du Diable," "Orphée aux Enfers," which ran 300 nights on its first production; "La Belle Hélène," "Barbe Blue," "La Grande Duchesse," probably one of his two best and certainly his most popular successful production; "La Perichole," "Les Brigands," "Mlle. de Tulipatam," "Geneviève de Brabant," "La Diva," "La Princesse de Trebizonde," "La Jolie Parfumeuse" and "La Fille du Tambour Major," his latest published work, which had its first production two seasons since and is still enjoying popularity in more than one of the leading capitals of the world. The favor with which Offenbach has been received on other than the French stage need not be referred to, his success throughout Europe and America is so well known a fact, and his gains of money, if not of general public favor, have been almost greater abroad than at home.

Death of Nina Varian.

NEWS was received in this city, on Sept. 25, of the death in Liverpool, on the previous Monday, of Nina Varian the popular actress. The information was conveyed in a cable dispatch to her brother, Charles S. Varian, of Reno, Nev.

Miss Varian was born in Italy in 1856. She was petite, handsome, and sprightly, and she entered early upon her dramatic career. She was taught music by her mother, Mrs. Charlotte Varian Hoffman, who is now in California, and she often sang at the social reunions of the Rev. O. B. Frothingham's church, which she attended. Her early education was obtained at Meadville, where she was an inmate of her uncle's Mr. Livermore's house. Subsequently she went to Ingham University, in Le Roy, N. Y. She was also taught by Miss Jennie McAdam and Steele Mackaye. She appeared in juvenile parts in the St. James Theatre and Daly's when she was but 17 years old. Her first appearance at Wallack's Theatre was on March 19, 1876, as Minnie Garth in "John Garth." In the cast were Lester Wallack, John Gilbert, C. A. Stevenson, Ada Dyas, Mrs. John Sefton, and Ethel Thornton. On one occasion, while the play of "The Two Orphans" was running in the Union Square Theatre, Kate Claxton was taken suddenly ill, and Miss Varian was called upon to play the part of the blind girl. She performed it for two nights, and gave satisfaction. The part was afterward taken by Sara Jewett. Miss Varian also played in the Union Square Theatre *Gabrielle* in "Mother and Son," and *Adrienne* in "A Celebrated Case." Her last appearance in New York was under the management of Mr. Vincent, at the Academy of Music, for the benefit of the Irish relief fund on March 4 last. She played *Ophelia* to

Edwin Booth's *Hamlet*. She played also in the Baldwin Theatre troupe. Mr. Booth was greatly pleased with her rendition of juvenile Shakespearean parts, and made arrangements to secure her support in a protracted series of engagements. She appeared with Mr. Booth in Boston and in California, and intended to visit New York, Philadelphia, and other large cities in this country and to go abroad with him, but the tax upon her was too great. It was the ambition of her life to fulfill such an engagement. She visited her uncle, at Meadville, Pa., to recuperate, but resolved to spend a season abroad, most of the time in the south of France, where it was believed she would be benefited by the climate.

Death of Mason J. Mathews.

MASON J. MATHEWS, the inventor of the mechanical organette and designer for the Mason & Hamlin Organ Company, died at his residence, in this city, at 1 o'clock on Monday morning, of cancer of the stomach. His health has been poor for a long time, as he supposed, from dyspepsia. The real nature of his disease was unknown to him until a few hours before his death, the physicians fearing the revelation would hasten his end.

Mr. Mathews was born near Carlisle, England, and educated for a clock and watch maker, but strong musical tastes and the happy faculty of playing readily on almost any instrument led him into experiments on musical instruments. In 1870 he came to this country and was engaged by the Mason & Hamlin Organ Company, of Boston, Mass., to devise improvements on their organs. In doing this he was signally successful, and it was at the same time that he invented the organette, the success of which has been one of the wonders of the day.

His funeral was largely attended, and among those present was Mr. Munroe, of the Munroe Organ Reed Company, who came from Boston for the purpose. The Mason & Hamlin Organ Company sent a floral harp two feet in height. He was buried in Woodlawn Cemetery on Wednesday afternoon in his own lot. He left a wife, two sons and two adopted daughters.

The Carvers' Strike.

ON Monday last all the piano-leg carvers in this city struck for an advance of from 15 to 40 per cent. The first intimation any of the manufacturers had that such a project was on foot was on Friday last, when they all received the following letter:

NEW YORK, September 30, 1880.

Mr. —:

DEAR SIR—The piano carvers of New York and vicinity demand the following increase on all carving done in your establishment after October 4, 1880. In case our demands are not complied with we will quit work on the above date.

P. S.—All communications must be sent to the Executive Committee, Vogel's Hall, 458 Ninth avenue, N. Y.

Albert Weber was waited on by a committee which presented the letter and demanded a reply. Mr. Weber told them he would consider the matter and give them an answer later. A committee from Steinway's factory visited Mr. Tretbar and stated its errand. Mr. Tretbar said that Wm. Steinway was sick and he wanted time to consult him about the matter. All of the manufacturers refused to concede to their demand at once without considering it. Accordingly, on Monday morning, the men struck.

About 9 o'clock on the same morning Steinway sent word to his men that he would grant their demands, and they all returned to work.

About three weeks ago C. D. Pease & Co.'s carvers struck for higher wages, which he refused to give, so they went over to Hardman's factory. It is said that on Tuesday Pease granted them an advance, and they all went back.

Mr. Bach, of Kranich & Bach, told a COURIER reporter that they had made satisfactory arrangements with their men to work by the day instead of by piece work. The demand made by the carvers on B. N. Smith & Co., who make a specialty of carving piano legs, was from 40 to 60 per cent. advance. The following are the figures:

	Roughing.	Price Demanded.	Finishing.	Price Demanded.
Plain leg.....	80c.	\$1.15	\$1.10	\$1.50
Panic, plain leg..	\$1.00	1.20	1.45	1.75
No. 7, ".....	1.00	1.40	1.60	2.00
No. 4, ".....	1.60	2.25	2.00	3.25
No. 1, ".....	2.00	2.50	2.80	3.50
No. 3, grand leg..	3.00	4.25	4.00	5.50
No. 2 legs.....	1.60	2.00	2.20	3.25
No. 3 ".....	1.00	1.40	1.65	2.00

The men whom they employ to make upright brackets also struck for 40 per cent., and the sandpaperers wanted an advance of 60 per cent.

Mr. Smith said to a representative of THE COURIER who called at the factory, yesterday:

"This is beyond all reason; we are now under contract to several large manufacturers here and in Boston, to furnish a large number of sets of legs, but they refuse to pay the advance, and are going to see about getting legs elsewhere. The upshot of this whole thing will be to

drive piano manufacturing out of New York city. One of the largest carving factories in the United States is situated at Chicago, and some manufacturers are already talking of ordering legs from there. We are doing business on a very small margin. If the manufacturers are willing to pay the advance charged us, we are willing to go on manufacturing; otherwise we must stop. At present our men are all out."

"How is this thing going to end?"

"It will end just in this way. There are, at present, only eighty-eight carvers in New York city, eighty-six of whom belong to the union. If this advance is granted, the poorest mechanic among them will be able to earn \$15 a week, and the best from \$40 to \$50. The upshot of the whole thing will be, that carvers from outside will rush in to underbid the union men and get the job. The manufacturers will also begin to work in apprentices, and, in a short time, displace the union men. The union knows its strength, and that there are but few carvers in this city, and they always strike the manufacturer in his weakest spot, and that is why they have commenced on the carvers. What they will strike at next the Lord only knows, but this thing of strikes is getting to be a nuisance, and if kept up will unsettle trade. A large manufacturer contracts to supply an agent with 500 or 1,000 pianos at a certain price, and before his contract is half fulfilled his workmen all strike, and he is obliged to throw up his contract at a loss. This thing has got to have an end, and, as I said before, it will eventually drive trade out of New York city."

The COURIER reporter next called on Mr. Wessel, of Wessel, Nichol & Gross, piano action makers. On Friday of last week Mr. Wessel was waited on by a committee of his apprentices, of whom he has twenty-seven, and 60 per cent. advance in wages was demanded. This Mr. Wessel positively refused to give, and discharged every one of them on the spot. On Saturday morning more than one-half of the vacancies were filled, and on Monday morning the remainder, and there were besides three or four who applied and were booked for another emergency.

On Wednesday the carvers belonging to the factories of Albert Weber, Wm. E. Wheelock, and Hardman, were all out excepting those of Hardman's men who went to work for Pease. The probability is that all of the manufacturers will have to give in for the present, but it will react unfavorably on the union. The Executive Committee of the union must remember that it was "the last feather that broke the camel's back," and through their earnest endeavors to squeeze the last penny from the manufacturers they are fast approaching that climax. If this kind of work is kept up this winter, another year will see several manufacturers taking their factories away from the city and merely keeping their warehouses here.

Where Estey's Money Might Have Gone.

SILAS M. WAITE, the defaulting president of the First National Bank, of Brattleboro, Vt., was the principal instigator of the Burdett quit against the Estey Organ Company. The *Windham County Reformer* prints a long account of his flight, capture and talk with the detectives, and makes the following comment: "One of Waite's remarks to Detective Shields indicates that if he had recovered his verdict from Estey he did not intend to use it for the bank, but to run away with it. Here is the remark referred to: 'I was going to live there and have the family come out, and after I got Will going all right, why, I did not wish to live any longer; the sooner I went the better. But if I had got that \$160,000 you would have had a chase for me. Still, as long as the government are looking for me, it is better you got me now. If I get out of this I shall leave Brattleboro and bring my family out to Omaha. Willie will stay on the ranche and provide for his mother and sisters. Oh, God! my poor wife! Why did I not end this?'"

Albert Weber in a New Role.

HENRY E. ABBEY has sold the right for the printing and sale of the Bernhardt librettos to Albert Weber, the piano manufacturer, for \$10,000. This at first may seem like a large sum, but if the season turns out to be anything like what is anticipated of it, the sum will not prove extravagant. When Ristori was here, Jacob Grau, the uncle and patron of the present Moritz, made as much money from his books of the play as he did from the engagement itself. I believe his profits in the two Ristori seasons from the sale of these books aggregated some \$70,000. If the sale of Bernhardt's books should be anything like Ristori's, Weber will have made a very good thing of it, and Abbey will have reason to regret his bargain. Mlle. Bernhardt's poodle, Mr. Schwab, has been intrusted with the translation of the plays. What with the payment he will receive for this work, his royalty on the photographs sold and his salary from Abbey, this little fellow is likely to make a good thing out of the French actress.—*Dramatic News.*

HOME NOTES.

....Gordon Holmes advises singers to wear flannels.

....The Mapleson Opera Company arrived in this city on Saturday.

...."Cinderella" will be produced at Booth's Theatre on Monday night.

....The Beethoven concert at Koster & Bial's on Thursday night of last week was a great success.

....The Swedish Ladies' Vocal Quartet has been singing this week at the Metropolitan Concert Hall.

...."Boccaccio" will be sung this season by Mahn's Opera Company, of which Jeannie Winston is the bright particular star.

....Rafael Joseffy appeared in concert with Wilhelmj and Annie Louise Cary on Monday night at the Boston Music Hall.

....The classical programme at Koster & Bial's Music Hall on Thursday evening last was made up of works of Schubert and Schumann.

....H. B. Mahn's English Comic Opera Company will appear at the Grand Opera House in Von Suppe's "Boccaccio" on October 18.

....Rudolph Bial has been engaged for three concerts in Steinway Hall during the season, and also for concerts in Boston and Providence.

....Dr. Damrosch rehearses a section of the May, 1881, festival chorus every Wednesday evening at Trinity Chapel, Twenty-fifth street, near Broadway.

....Ferdinand Hiller says that literary men are less susceptible to music than scientific men are, because literary men have an inner life of their own.

....Henry Galt, assisted by a number of eminent artists, gave a concert this week at the Church of the Disciples, Madison avenue and Forty-fifth street.

....The Metropolitan Concert Hall was filled to overflowing on Sunday night at the concert by the leading members of Maurice Grau's French Opera Company.

....The performances of the Emma Abbott Opera Company last week are recorded by the Chicago journals as among the successful ventures of the season.

....French opera programme for this week—"La Cloches de Corneville" on Monday, Wednesday and Friday nights; "Le Petit Duc" Tuesday, Thursday and Saturday.

....T. W. Carleton, who won distinction in London as the Captain in "La Fille du Tambour Major," is coming to this country shortly to join Strakosch's Opera Company.

....Marie Pauline Nininger's first concert since her return to America will take place at Chickering Hall on October 14. Other soloists, and Carlberg and orchestra will assist.

....Leavitt's English Burlesque Opera Company produced an English version of Offenbach's "La Fille du Tambour Major," at Haverly's Fourteenth Street Theatre, on Monday evening.

....Among the engagements at Chickering Hall are those of Oliver King, now of Canada, for a piano recital, given on October 6, and two concerts, with orchestra, on the 19th and 21st insts.

....Grau's two French opera companies, when united, will consist of eighty persons. With these he proposes to visit Cuba. One branch of his organization last week played in Washington.

....Josephine Schaeffer, another prima donna of Mr. Grau's French Opera Company, arrived from London on the steamship Canada on Tuesday. She will shortly make her debut at the Standard Theatre.

...."Fatinitza" has proved a success at Booth's Theatre. This, however, is announced as the last week of the Ideal Opera Company at that theatre. "Pinafore" will be given during the latter part of the week.

....At the New York Aquarium, on Monday evening, a new musical comedy, by H. Wayne Ellis, entitled "The Frolicsome Oysters," was produced. The stage was enlarged and new scenery introduced.

....Alfred Cellier has completed the score of the "Masque of Pandora," and has gone to Boston to submit it to Mr. Longfellow. The opera is to be brought out in Boston, with Blanche Roosevelt in the leading rôle.

....The Soldene Opera and Opera Comique Company, which is under the management of Froom & Jarvis, sails from London on the 20th of this month by the steamer Greece, and opens at the Park Theatre, Brooklyn, on November 8.

....Adolf Fischer, the violoncellist, left Bremen for New York by the Neckar on the 26th ult., to fill engagements in this country. He will remain here only during the winter season, and will then return to Europe, having accepted many engagements for the winter of 1881.

....The New York Conservatory of Music, No. 5 East Fourteenth street, has been opened for the fall and winter season. This institution has for years been noted for the quality of the instruction afforded, and offers unusual advantages to pupils in the various branches of the musical art.

...."Der Jungste Lieutenant," a musical farcical production, drew good houses during the past week at the Thalia

Theatre. The programme for the present week was as follows: Monday, Tuesday, and Wednesday, "Giroflé-Girofla;" Thursday and Friday, "Ein Russischer Beamter," and on Saturday, "Boccaccio."

....The management of the Saalfeld Ballad Concerts announces a series of twelve concerts, the first to take place November 8, the rest November 22, December 11 and 27, January 15 and 24, February 7 and 19, March 12 and 26, April 9 and 18. Extensive preparations are being made to make them memorable in every way.

....More than 100 singers have already been enrolled in the chorus of the Brooklyn Philharmonic Society. Further examinations are to be held by Theodore Thomas, and it is expected that a large and efficient force will be enrolled from the many musical people of Brooklyn. The prospectus of the society will be issued in the course of this week.

....The Cincinnati Musical Festival for May, 1882, has been fairly organized by the annual meeting of the Festival Association and by the first meeting of the Chorus Association. The meeting re-elected the present board, with the exception of Mitchell and Hatch, who retire; and W. Taylor and John Church were chosen in their places. The chorus meeting was attended by 600 persons, and that body, having been organized, received a first lesson from Theodore Thomas.

....In "The Story of a Prima Donna" it is stated that in Emma Abbott's early days she appeared as the angel dropping a crown of flowers on the head of a dying girl. Unfortunately, just as the crown should have descended, the angel felt the ladder upon which she was perched tottering beneath her, and, in the elegant words of her biographer, "opened wide the lips curved in a cherubic smile and gave a fiendish yell."

....The production of Dudley Buck's new comic opera, "Deseret, or a Saint's Affliction," will take place at Haverly's Fourteenth Street Theatre on Monday evening. The leading members of the company, organized expressly for the presentation of this opera are: Julia Polk, leading soprano; Belle Cole, leading contralto; Kate French, soprano; Charles F. Lang, tenor; W. G. Cogswell, baritone; J. Evarde, basso, and W. D. Marks, baritone. The chorus is to consist of fifty voices.

....A special dispatch to the New York World from Cincinnati says Theodore Thomas was expected there on Monday to take the initiatory steps in regard to the May Festival of 1882. The chorus was to meet on Monday evening and begin work on Bach's Passion Music, which has never been performed in this country. The chorus already numbers some six hundred, and will, it is expected, number nearly one thousand people when complete. Mr. Thomas has written that he has other novelties for the festival besides the Passion Music, which is to be the leading feature, but what they are will not be known until his arrival.

....Signor Campanini sailed for New York on the 28th of September on the White Star steamship Celtic, and may therefore be expected the latter part of this week. With Mme. Gerster, Mlle. Valleria, Mlle. Lorenzini-Gianoli as the principal soprano; Miss Annie Louise Cary, Mlle. Belocca and Mlle. Ricci, contraltos; Signori Campanini, Ravelli, Runcio and Lazzarini, tenors, and Signori Galassi, Del Puente, Monti and Novara, Mr. Mapleson comes to New York this season with every assurance of success. Not the least noteworthy feature of the preliminary announcement is that Signor Arditì is to be the conductor, on whom so much depends for the adequate performance of an opera. The New York public have before recognized in Signor Arditì an eminently well qualified director, and Mr. Mapleson could not have done a better thing than engaging his services for the season.

....The New York correspondent of a Boston paper wrote last week that the solo artists for the production of Berlioz's "La Damnation de Faust" by the Symphony Society, at Steinway Hall, had been engaged. Furthermore, he gave the names of two obscure singers as having been engaged for the soprano and tenor rôles, which piece of intelligence confirms the saying that one must go away from home to learn the news. The preliminary circular of the Symphony Society stated that "distinguished soloists" would assume the rôles of Faust, Margherita and Mephistopheles, and the public should hold the management to this promise. The society received an unusual measure of public favor for the performance of "La Damnation de Faust" last season. So far as the chorus and orchestra were concerned, it was superbly done. Now, when it is announced that this grand work will be repeated with "distinguished soloists," one has a right to expect that the promise will be carried out, for it is possible to get recognized and competent artists by the expenditure of the necessary money, and there is really no reason why the society should not give a thoroughly satisfactory rendering of the work. It is a pleasure to state that there is an official contradiction of the announcement in the Boston paper that Mrs. Hull and Mr. Harvey have been engaged for the soprano and tenor parts. It would be altogether absurd for the management to put forward these singers as "distinguished soloists," and it is to be hoped that there will be no attempt to give a cheap performance under the influence of the high reputation of the Symphony Society. Good solo singers can be engaged, and honesty of management demands that they should be heard in order to render "La Damnation de Faust" as completely as it deserves.—N. Y. Times.

FOREIGN NOTES.

....The chorus at the Theatre Royal, Madrid, has been re-organized.

....Boito, the composer of "Mefistofele," refuses all public ovations.

....The Italian Ministry has approved the expense of 7,000 lire for the restoration of the Monumental Theatre, Parma.

....Hungary has won the contest against the German theatre. The closing of all the German theatres has been decreed.

....The autumn season at Her Majesty's Theatre, London, will commence October 16 with "Favorita." Trebelli will sing the leading rôle.

....An American prima donna (Mme. Durand) is singing at the Imperial Opera House at Rio Janeiro this season. She is a native of South Carolina.

...."Nerone," Boito's new opera, is expected to be finished and produced in 1881. Signor Campanini suggested it, will own it, and will bring it out.

....Tivoli, as before, is to have a large theatre, to contain about 1,000 persons. It is to be one of the most beautiful and graceful in the Roman province.

...."Aida" has been represented at Lugo very successfully, with Singer and Pasqua, Carpi, Giacomelli, Roveri and Panari. Mancinelli was the conductor.

....Stella Bonheur has returned to Milan in good health, called there by her contract at the Dal Verme Theatre, where she will create the part of Carmen in Bizet's opera.

....The new opera by the excellent baritone and composer, Senatore Sparapani, will probably be soon represented in Havana. It is called "Don Cesare di Bazan."

....In the concerts which the City Band of Naples gave at the Villa Nazionale, a *schizzo* for trumpet, by Caccavaio, entitled "Bothers in Tramway," was very much applauded.

....On October 1, at Livorno, the gratuitous popular musical institute will be opened, founded by the distinguished masters, Puccini, Martino, Avallene and Funghini.

....The rehearsals of Wagner's "Rienzi" are being rigorously prosecuted at the Politeama, Rome, and a great success is predicted. This work will likely be given early the present month.

....Bertin, the tenor, has made his reappearance at the Opéra Comique, Paris in "Le Postillon de Longjumeau," and was encored in the song of "La Tourterelle," which he sings charmingly.

....Beethoven's piano is to be sold at auction at Klausenberg, and some noted dealers in artistic relics have gone from London to bid for it. The instrument was built at Pesth nearly a century ago.

....Wagner's "Nibelungen" will be given the coming winter at Königsberg. The Berlin public would like to hear it, but the theatres there have no stage large enough to conveniently produce that work.

....At the Teatrino Mariani, Ravenna, has been represented a new operetta, "La Grotta di Trofonio," composed by G. Ercolani. The success was such that the author was presented with a laurel crown.

....Mlle. Van Zandt will shortly reappear at the Opéra Comique, Paris, in "Mignon." Devriès will make his first appearance in the part of *Lothario*, created by Israël, and Mlle. Isaac will play that of *Philine*.

....Wagner says that Germans are "not revolutionaries" in music, "but reformers." Still, he thinks that if Beethoven had overthrown the external forms of music which he found extant, he would have been acting according to reason.

....After "Huguenots," with which will be opened the Municipal Theatre, of Nice, the coming winter, "Cenerentola" will be given, with the following artists in the cast: Dory, Vicini, Gizzi and Catani. Then will be represented "Aida" and "Ruy Blas," in which last Valda will make her debut.

....Gounod's new opera, "Le Tribut de Zamorra," had a private trial for the first time recently at the Grand Opera, Paris. It is, of course, impossible to judge from fragments of the musical value of the work. The composer played and sang at the piano. The libretto of MM. d'Ennery and Brésil will, without doubt, do much to assure the success of the opera whenever it is produced. The plot has been suggested by the history of the Moors in Spain.

....The examination of applicants for membership of the auxiliary chorus of the Philharmonic Society has been held during the past week by Theodore Thomas, at Steinway Hall. From the number of candidates who have appeared some 180 have already been accepted, and it is stated on authority that every one is competent for the duties of the position. A further examination of candidates will be held after Mr. Thomas' return from Cincinnati. There is certainly no reason why excellent material should not be collected for this chorus, though, of course, it will take some time and labor to make a good chorus even out of the best singers. Nothing can supply the good results of practice together under one leader, and for that Mr. Thomas or any one else must have time and hard work.

SOCK AND BUSKIN.

...."Our First Families" at Daly's has proved a decided success.

...."Deacon Crankett," at the Union Square Theatre, is advertised as "another real success."

....Modjeska will reappear at the Court Theatre, London, on the 9th inst. in a version of Schiller's "Mary Stuart."

....George S. Knight and wife reappeared in this country in "Otto" at the Grand Opera House on Monday evening.

....The success of Sarah Bernhardt at Lyons was wonderful; the receipts of four performances amounted to 45,000 fr.

....It is announced that "An American Girl" will be continued at Haverly's Fifth Avenue Theatre until the end of Fanny Davenport's engagement.

....John A. Stevens, supported by Lottie Church and a strong company, will present his famous drama of "Unknown" this week at the Windsor Theatre.

....The receipts of the Châtelet, Paris, with "Les Pilules du Diable," amounted to 39,044 fr. 25c. during the 8 performances of last week; the piece has now attained its 173d night.

....A cable despatch from London, received on Saturday, states that a change for the better has occurred in the condition of Harry Beckett, the news of whose dangerous illness has alarmed many of his friends in this country.

....The new play by Tennyson, which Henry Irving has had for some time, is described as a tragedy in two acts. Its production is postponed until the return to London of Ellen Terry, who will sustain the character of the heroine.

...."A Mountain Mystery," Mrs. William Henderson's new play, was produced on Thursday evening last at the Leland Opera House in Albany. The piece was enthusiastically received and has won high praise from the press of that city.

....Adele Belgarde made her appearance at Niblo's Garden as Hamlet, on Monday night. On Wednesday at matinee she presented Parthenia in "Ingomar," which will be repeated to-morrow afternoon, and on Monday evening she will be seen in "The Duke's Motto."

....Anna Dickinson has signed a contract with J. S. Vale to deliver throughout the country a new speech on "Danton" for a limited number of nights during the present season, the opening lecture having been arranged for November 10. It will be an "historical picture and companion portrait" to her well known lecture, "Joan d'Arc."

....Palmer's Union Square Theatre company began a week's engagement at Haverly's Brooklyn Theatre on Monday evening with "Led Astray." The performance was successful and was well received. Owing to the hoarseness of Maud Harrison, Kate Claxton had to assume the part of Mathilde on very short notice.

....Willie Edouin's Sparks Company will continue at the Bijou Opera House in "Dreams; or Fun in a Photograph Gallery," during this week and part of next. On Wednesday, October 13, Kate Claxton, supported by Charles A. Stevenson and a carefully selected company, will appear in Dion Boucault's romantic drama entitled "The Snow Flower."

....A highly successful début was made at the Théâtre Français on the 17th ult. by M. de Féraudy in "Amphytrion." The débutant's style is said to have many points of similarity with that of M. Got. His acting is animated and his elocution incisive and rapid. He was recalled several times, and the impression is that he will prove a valuable acquisition.

...."Hazel Kirke" was produced with success by Steele Mackaye and his second company at the New Park Theatre, Newark, N. J., on September 30. There is some talk now of continuing "Hazel Kirke" at the Madison Square Theatre throughout the season. The 250th performance takes place this evening.

....Rose Eytinge appeared in "A Baffled Beauty" at the Park Theatre on Wednesday evening, supported by Ellie Wilton, Gabriel Du Sauld, Josie Baker, Mark Pendleton, Barton Hill, Harry Courtaine, Joseph Grismer, J. G. Saville, Edwin Cleary and T. F. Brennand. The incidental music has been composed expressly for the play by Rudolf Bial.

....The sale of subscription tickets for the Bernhardt season at Booth's Theatre began on Friday morning. A number of tramps and speculators remained over Thursday night in the vestibule of the theatre. During Friday various sums ranging from \$5 to \$10 were paid for places in the line. The sale of single tickets for the first week began on Monday morning. By noon all of the orchestra seats and half the dress circle had been sold. Speculators are asking \$5 to \$10 for first night tickets.

....In Chicago on Monday evening, at Haverly's Theatre, John McCullough appeared as *Virginius*; at Hooley's Lawrence Barrett personated *Cassius* in "Julius Caesar," and at the Grand Opera House Thomas W. Keene began his career as a star in the legitimate drama as *Richard III*. The most interest centred in Mr. Keene's performance, which was considered in theatrical circles as a deliberate entering the lists against the two elder artists in tragic rôles. The Grand Opera House was crowded. Mr. Keene's reception was cor-

dial, and flattering applause followed him throughout the entire performance.

...."As You Like It" was revived at Wallack's on Thursday evening, September 30, when the regular season of that theatre was opened. The following was the cast: *Jaques*, Osmond Tearle; *Adam*, John Gilbert; *Orlando*, Harry M. Pitt; *Touchstone*, William Elton; *The Banished Duke*, Henry Edwards; *Oliver*, Gerald Eyre; *Le Beau*, J. H. Gilmour; *Duke Frederick*, the Usurper, James Harrison; *Amiens*, James G. Peakes; *Corin*, W. G. Leonard; *Sylvius*, Albert Roberts; *William*, C. E. Edwin; *Jacques De Bois*, W. H. Pope; *Charles*, the Wrestler, J. M. Laflin; *Rosalind*, Rose Coghlan; *Celia*, Stella Boniface; *Audrey*, Effie Germon; *Phebe*, Marion Booth.

....The following is the list of the new works now under preparation in the Paris theatres for the coming season: Théâtre-Français, "Le Bourgeois Gentilhomme," Opéra, "Le Comte Ory," "La Korigane," Odéon, "Charlotte Corday," Gymnase, "La Papillone," "Nina la Tueuse," Porte Saint-Martin, "L'Arbre de Noël," Vaudeville, "Les Grands Enfants," Variétés, "A Revue," by MM. Offenbach, Blum and Toché; Renaissance, "Belle-Lurette," Folies-Dramatiques, "Le Beau Nicolas," Bouffes, "La Mascotte," Palais-Royal, "Un Voyage d'Agrément," Ambigu, "Diana," Nouveautés, "A Revue," by MM. Wolff and Toché; Château d'Eau, "Casque en Fer," Déjazet, "Le Mannequin."

The Diary of a Tenor.

ROGER'S first appearance as Raoul in "Les Huguenots," was one of the most striking and, one might add, the most trying incidents in his career. He was in London in 1848, under an engagement with Messrs. Webster and Delafeld to appear as a *primo tenore*; but his having to sing Raoul at a few hours' notice was naturally as unforeseen by his managers as by himself. The event is thus recorded in his diary: "Thursday, August 3.—Dies albo sigillanda lapillo! The 'Huguenots' was advertised this morning for Mme. Viardot's benefit. At 1 o'clock Gruneisen came and told me that Mario was ill and might be unable to sing. He went away at 4 and came back to beg me in the name of the managers to take Mario's part Raoul. I was thunderstruck. I observed that, as I had only just left the Opéra Comique, and was not yet enrolled on the staff of the Opéra, I had naturally not even rehearsed 'Raoul.' Gruneisen not the less pressed his point, and I was compelled to make a hasty decision. I knew the score, but if I played the part I risked my future. Finally I undertook it with the one reservation that I should sing it in French; for although I knew Italian well enough, three hours was a short time in which to master the words." Roger was seemingly too nervous to eat any dinner, and felt when he went on the stage "affreusement pâle sous mon rouge." The French words at first took the audience by surprise; but as the opera went on the tenor's success became more and more assured. "Dieu s'en mêle; tout marche supérieurement, et le terrible septuor du duel est bissé." Mme. Pauline Viardot (who sang the great duet in French) and Roger were both rapturously applauded, and after this duet received, and, we regret to add, responded, to three recalls. In the fifth act Roger forgot his part to some extent, but "J'ai remplacé quelques passages du chant par une pantomime noble et bien sentie." It is quite likely that the tenor's frank confession may be the first intimation of this curious fact to those who may remember his appearance on this occasion. The next entry to this "day to be marked with a white stone" is headed by the ominous words, "Jour néfaste," which is curious as exhibiting that fine artistic conscientiousness of Roger, who had been singing in "Guillaume Tell," to which allusion has already been made. "Je n'ai rien fait de honteux," he writes. "Je n'ai pas chanté faux. Pas un couac. Mais tout était étriqué, sans chaleur." He had gone through his part creditably, even in his own estimation, but he had not felt that he had really assumed "la peau du bonhomme," and he was accordingly discontented. The entry is curiously like some which are to be found in the diary of Macready, to whose histrionic method that of Roger seems to have been closely allied. One learns from other passages in the diary that, like Macready, he felt the need of actually believing in the reality of every part which he assumed, though he at the same time held the views which are found in Hamlet's address to the players, and at greater length in Diderot's "Paradoxe sur le Comédien." This feeling on the singer's part is curiously marked in a passage concerning his rendering of John of Leyden (a part which, with Meyerbeer's special sanction, he "created"), and it is worth noting that, like Macready, Roger recorded his successes and his failures, according to his own impression, with absolute impartiality: "Je jouais le 'Prophète,'" Roger wrote on the 14th of September, 1851, "Au quatrième acte j'ai été pris d'une hallucination singulière: je subissais un des vertiges fantastiques d'Hoffmann. La couronne en tête, le manteau impérial sur les épaules, je me suis cru, pendant un instant véritablement prophète et roi. Oh! le bel art! et que je l'aime, ce théâtre, qui de nos royautés factices à nous en faire une réelle!" This, it will be admitted, is a not uninteresting record in itself, and has a special interest in connection with the fact that Roger, much as he loved to feel himself the "personage" he was called on to play, held, as has been suggested, the same views as to the necessity of an actor's self-control which were admirably formulated by Diderot, and have more than once been indorsed in these columns.—*The Saturday Review*.

BRIEF PERSONAL MENTION.

BOITO.—Boito is going to write the score and libretto of a cantata which will be produced at the opening of the Exposition here in 1883.

BOULITSCHOFF.—The eminent prima donna Nadina Boulitschhoff, has returned to Milan from Russia, in which country she sang in the grand season of the Fiera, at Nijni-Novogorod, as dramatic soprano in "Aida" and "Faust," with the celebrated Russian tenor Orloff. Her success was very great.

BRIGNOLI.—Brignoli is winning new laurels in English versions of operas he has before sung in Italian, with the Abbott English Opera Company, which has been playing in Chicago.

CRISTOFANI.—Ida Cristofani is going to sing in Meyerbeer's "L'Africaine," at the Politeama, Geneva. She has had great success in several of the principal cities in Italy.

FURLANETTO.—Sig. Furlanetto recently died at Venice, and left a MS. opera called "Sansone."

GAILLARD.—The young baritone Gaillard, at the Theatre of Intra, has obtained a great success in "Linda."

HAUK.—Miss Hauk will spend the rest of this year singing in the principal cities of Germany and Austria, and will sing in Nice in January, and will then go to London.

HERSEE.—Rose Hersee is said to have been very successful in Melbourne in "Mignon" and "Rigoletto."

HUBBARD.—A. D. Hubbard, pianist, will give two recitals at Chickering Hall, November 13 and January 8.

KASCHMANN.—Kaschmann, the celebrated baritone singer, is now in Madrid.

LUCKX.—A new basso, M. Luckx, a Belgian, has made his début in Paris as the King in "Aida."

NILSSON.—It is said that Nilsson refused to come to this country with the Mapleson Opera Company because she wished to be with her husband who is sick in Paris.

NOLLI.—The baritone Nolti, at the Spanish Theatre, Barcelona, has confirmed his reputation as a distinguished artist.

PATTI.—Patti is said to be fond of billiards.

ROZE-MAPLESON.—Marie Roze Mapleson, who is under contract with Strakosch, was, with her husband Henry Mapleson, among the arrivals in this city by the steamship City of Richmond on Saturday.

SEGUIN.—Zelda Seguin, the contralto, has withdrawn from the Emma Abbott Opera Troupe.

THOMAS.—Theodore Thomas left New York for Cincinnati on Saturday evening.

THOMAS.—Theodore Thomas says that Campanini did not yawn behind his Beethoven music, but that he had to take from Thomas the beat and the pitch.

VALLERIA.—Mme. Valleria is under engagement to sing in Covent Garden, London, in March.

WAGNER.—Richard Wagner's visit to Naples has been rendered unpleasant by another attack of erysipelas of the head.

✓ The Erl King.

IF there ever was a work of inspiration, Schubert's "Erlkönig" is one. The composer read the poem for the first time, was fascinated and mastered by its eldritch spirit, and sat down and translated it into immortal music as rapidly as his pen could fly over the paper. Fourteen years afterward, when Mme. Schröder-Devrient visited the venerable author of the ballad at Weimar, and sang it to him, he was visibly touched by Schubert's sympathetic treatment of the subject, and kissing the fair forehead of the vocalist, he exclaimed: "A thousand thanks for this grand artistic performance. I heard the composition once before, and it did not please me; but when it is given like this, the whole becomes a living picture!" For Schubert's imagination was as vivid as his own, and the tone-poet, in this particular instance, excelled the word-poet. Goethe merely suggests the scene in the forest, by a few such phrases as "Durch nacht und wind; in dürren blättern säuselt der wind," and "Es scheinen die alten weiden so grau;" but the composer conjures it up before you. Not an element of awe and terror, of human pain and supernatural malignity is wanting. The music paints the blackness of darkness, the wrath of the tempest, the grinding and clashing of the storm-tortured boughs, the clattering gallop of the horse, the unearthly voice of the demon, the plaintive accents of the dying child, the suppressed dread of the father, and the mute agony which fell upon him as he reached the threshold of their home, and discovered that a corpse was lying cold and stark, in his strong, sheltering arms. "The rest is silence." Let us not omit to add that a few hours before the death of Jean Paul Richter, that "unique" genius, as Carlyle calls him, asked to have the "Erl King" played to him.—*The Victorian Review*.

....The dates of the Mendelssohn Glee Club concerts at Chickering Hall are fixed for December 14, February 15, and April 19. Joseph Mosenthal, the conductor of this society, has returned to New York and resumed his rehearsals. The prizes offered for the best compositions of three classes will be announced as soon after the last day of reception (October 15) as is practicable, and the successful works will be sung during the season. Mr. Mosenthal has brought back from Europe a number of compositions of merit, which will be added to the extensive repertoire of the society.

The Musical Courier.

—A WEEKLY PAPER—

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WILLIAM E. NICKERSON - - - - - EDITOR.

THE Piano Makers' Union is again seeking to embarrass trade and entail want and suffering on the workmen by ordering another strike, this time among the leg carvers. By these workmen the very modest demand is made for all the way from 15 to 60 per cent. advance. Several manufacturers have compromised already, but others very properly hold out and refuse to make terms which they have no guarantees will be kept a single week.

COLONEL MAPLESON comes back to New York as he has always done hitherto—full of promises for the brilliancy of the coming opera season, and dispenses them to newspaper reporters, with a garrulous volubility that reminds us strongly of Colonel Sellers. His failure to bring Nilsson is explained away by saying that the artiste positively refused to leave her husband, who is sick in Paris. Possibly the fact, that Colonel Mapleson had to borrow £800 just before leaving England affords a better explanation for Nilsson's not coming than the alleged sickness of her husband.

ON THE BOARDS.

THE regular season of Wallack's Theatre opened, on the 1st inst., with "As You Like It." The play is well mounted, with new scenery. Rose Coghlan made a very acceptable *Rosalind*; the *Celia* of Stella Boniface was a decided success, and the English importations, Messrs. Tearle, Pitt and Elton, acquitted themselves creditably in their different rôles. "As You Like It" was received with so much favor that it has been kept on the boards up to the present time, and will be continued until further notice.

How easily a fairly good actress can waste her powers, not to say make herself ridiculous, by attempting to play *Hamlet*, is shown in the personation of that character at Niblo's Garden this week by Adele Belgarde. Miss Belgarde ought to confine herself to doing what she can do well.

"Otto" was reproduced at the Grand Opera House on Monday evening by George S. Knight and wife, who have lost none of their power to please since they last appeared before a New York audience. Several new songs have been added to their repertoire, and these were received with much favor by the audience.

"A Baffled Beauty," by Townsend Percy, was produced at Abbey's Park Theatre on Wednesday evening. The scene is laid in Florence, Italy, where a number of persons of different nationalities are temporarily staying. The principal character, the *Duchesse da Rimini*, personated by Rose Eytinge, makes

all manner of mischief among the little party, and comes very near making murder. She is a cultivated and brilliant woman, but worldly, a gambler and, in short, a villain in petticoats. Miss Eytinge's impersonation was an artistic as well as a popular success, and this fact will no doubt serve to keep the play upon the boards notwithstanding its defects. Ella Wilton, Josephine Baker, Mr. Courtaigne and Mr. Pendleton also deserve mention for the excellence of their acting.

The Academy of Music.

THE last rehearsal for the Sternberg concert, which took place on Thursday evening, October 7, was held in the Academy of Music on the morning of that day, when several of the works to be performed in the evening were played over. Chief among these was the Scharwenka "Concerto," in B flat minor, the interest, of course, centring upon its interpretation by Constantin Sternberg, the new Russian pianist, who has by this time made his bow before the New York public.

It is not possible, nor would it be just, to criticize a performance marred by various interruptions. It will, therefore, be only possible to speak in a very general way of Mr. Sternberg's piano playing. First, then, Mr. Sternberg evidently possesses a fine and cultivated technique, which is at once clear and accurate; moreover, not lacking in power. Secondly, he executes difficult passages with an ease extremely gratifying to the eye, which partly proceeds from his self-possessed manner, and partly from a consciousness of his ability to accomplish any task he may undertake. Thirdly, his touch is full of sympathy, and an artistic and natural expression is present when occasion demands it. This quality was evident in the slow "intermezzo" in D flat major, which breaks the monotony of the first movement of the Concerto. Fourthly, he displays a vigorous and unaffected style, if it be not highly characteristic. Having enumerated Mr. Sternberg's general qualities, it may further be said that the "Concerto" was throughout splendidly executed, the "Scherzo," especially, receiving a refined, delicate and effective interpretation. Mr. Sternberg, evidently, did not exhibit at this rehearsal the full extent of his playing, no doubt having the concert in view. Taking this for granted, it may reasonably be predicted, that his measure of success will be very great after the public shall have had several opportunities to judge of his large and varied talent.

The orchestra was thoroughly complete, but seemed to stand in need of an extra rehearsal. The conductor, Gotthold Carlberg, did the very best he could under the circumstances. It will be only just to say, that the Weber piano was distinguished for the numerous qualities which have made the instruments manufactured by this house famous. From Mr. Sternberg's playing, it was evident that the action was faultless, and responded promptly to every demand made upon it. The tone was pure, rich and powerful, especially so in the lower octaves. The piano is, undoubtedly, superior in every respect, and charmed everybody present by its noble and expressive tone-color. The following was the full programme of the concert:

PART I.

1. Overture Struensee.....G. Meyerbeer
2. Concerto B Flat Minor.....Xavier Scharwenka

For pianoforte and orchestra.

- I. Allegro Patetico.
 - II. Allegro Assai.
 - III. Allegro Non Tanto.
- Constantin Sternberg.
- PART II.
1. Aus dem Norwegischen Volksleben.
A. Auf den Bergen.
B. Vorbeiziehender Brautzug.
C. Aus dem Carneval.....Grieg
(First time in New York.)
Constantin Sternberg.
 2. Procession of the Gods, "Rhinegold".....Wagner
(First time in New York.)
 3. Rhapsodie Espagnole.....Liszt
Constantin Sternberg.

....The Fort Wayne Organ Company reports that trade this year has been very large, and that it has demands for the Packard organ from every section of the country. This company makes a superior organ, and has such facilities for manufacturing that it can furnish its goods at the very lowest trade rates. Its business policy is to furnish a first-class instrument on a close margin, and the result is it always finds a ready sale for its entire product.

....The Loring & Blake Palace organs, the agency for which in this city is in the hands of George Nembach, at Steck Hall, have taken a number of medals at different fairs this fall. At the Tri-State Fair at Toledo, recently, they took one gold medal for the best organ without regard to capacity; one gold medal for the best organ with not over four sets of reeds, and one silver medal for the best display. At the New England Fair they took one gold medal for the best organ without limit; one silver medal for the best organ with not more than six sets of reeds; and two silver medals for display and second best organ without limit.

NOTES AND ACTIONS.

....William Steinway is much better.
....A. J. Felt, of Philadelphia, was here on Thursday.
....Decker Brothers' men are said to be planning a strike.
....J. A. Jacobus, of Pauling, N. Y., was here on Monday.
....J. W. Goodall, of Yonkers, was at Billings & Co.'s on Tuesday.
....C. S. Green, of Fall River, Mass., was in New York on Monday.
....M. Hicks, of Montreal, was at Sohmer & Co.'s, in this city, on Tuesday.
....Thomas Hornsperger, of Lafayette, Ind., was in this city on Wednesday.
....Valentine & Co., music dealers, of San Antonio, Texas, have made an assignment.
....M. Steinent, of New Haven, Conn., and Providence, R. I., was at Gabler's and Steinway's this week.
....G. L. Wild, of Washington, D. C., was in New York on Monday.
....C. E. Prior, of Prior & Thompson, Scranton, Penn., was here on Monday.
....C. Blasius, of Philadelphia, was at Steinway's, in this city, early in the week.
....C. C. Converse, of the Burdette Organ Company, of Erie, Pa., was in New York on Wednesday.

....The office of the Mechanical Organette Company was closed early in the week on account of the death of Mason J. Mathews.

....C. D. Pease & Co. have compromised with their striking leg carvers, and Steinway & Sons have done likewise. Albert still holds out.

....C. Bruno & Son, musical instrument dealers of this city, have dissolved copartnership. Charles Bruno, Jr., continues the business under the same style.

....A new iron shed has been erected over the stockholders' entrance to the Academy of Music. The space between the inner edge of the sidewalk and the building is to be inclosed with glass.

....Ellen Peck, of female detective and swindling notoriety at the expense of B. T. Babbitt, is in limbo again. This time for making way with a piano belonging to Sohmer & Co. worth \$500, which she had rented for \$10 a month.

....At the opening of the Union Lecture Course in the First M. E. Church, Somerville, Mass., on September 29, Annie Louise Cary sang, the Mendelssohn Quintet Club assisted, and the Henry F. Miller grand piano was used.

....Lyon & Healy, of Chicago, have issued an illustrated catalogue and price list of the mechanical organette for which they have been lately made general agents for the Western and Northwestern States and Territories. The pamphlet is neatly printed and contains twenty-eight pages.

....Philo N. Cook, pianist, assisted by Mrs. Dora Hopper, soprano; Mrs. Philo N. Cook, pianist, and H. H. Duncklee, accompanist, gives his second pianoforte recital in Library Hall, Newark, N. J., to-morrow. Mr. Cook is an enthusiast in his profession, and seems to be determined to keep up the musical taste of his city.

Table of Exports and Imports.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended October 5, 1880:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTR.	
	No.	Value.	No.	Value.	Cases.	Value.
Australia.....	13	\$969	..	..	..	..
British Poss. in Africa.	19	1,979	..	..	9	\$400
Bremen.....	5	400	..	..	..	..
Central America.....	..	..	1	\$333	..	..
Danish West Indies.....	..	..	..	..	1	75
Hamburg.....	4	250	15	2,400	..	..
Hayti.....	..	..	..	..	2	146
Liverpool.....	17	989	..	..	..	..
London.....	12	480	..	..	..	..
Mexico.....	..	..	..	..	2	234
U. S. of Colombia.....	..	..	1	265	..	..
Totals.....	70	\$5,067	17	\$2,998	14	\$855

IMPORTS.

Musical instruments, 183 cases.....value. \$17,522

EXPORTS FROM BOSTON.

For the week ended October 1, 1880.

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTR.	
	No.	Value.	No.	Value.	Cases.	Value.
British Africa.....	11	\$751	..	..	..	..
Hayti.....	..	..	1	\$260	..	..
Nova Scotia.....	..	..	1	300	..	..
Totals.....	11	\$751	2	\$560	..	..

IMPORTS.

Pianos.....value. \$369
Musical instruments....." 3,479
Total.....\$3,848

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

G. D. Russell, Boston, Mass.

1. Where the Angels Stay (cradle song).....A. Henshaw.
2. As the Angels Love (song).....Cirillo.
3. Among the Lilies (song).....Brackett.
4. Sarah Bernhardt Waltzes (piano).....Muller.
5. Five Little Pieces (piano).....C. Reinecke.
6. Sonatina in G, op. 136, No. 2 (piano)....."
7. " in G, op. 66, No. 3 (piano).....Lichner.
8. " in C, op. 125, No. 2 (piano).....Merkel.

No. 7.—Appears to be the work of an amateur who has a certain amount of musical knowledge, but whose ideas are as yet cast in a common mold. It cannot please real music lovers, although it may become popular in many drawing rooms. Compass, B flat to F—a twelfth.

No. 2.—Written in a musicianly manner, as are most of this composer's songs. The one before us, however, is more or less commonplace and can scarcely interest the better class of singers. Neither the melody nor accompaniment offers anything new. Compass, D flat to F—a tenth.

No. 3.—Not one bar of this song can be considered original, yet all of it is fairly written. One phrase reminds the hearer very strongly of another phrase in "Pinafore," in the melody set to the words "For He Is an Englishman"—in fact, it may be said to be an exact copy of it, and the resemblance is forced upon the listener so much the more because the phrase is repeated some half a dozen times in the course of the song. For ordinary singers the piece may pass. Compass, C to F.

No. 4.—A good set of waltzes, but the subjects are better than the presentation of them. If they were well orchestrated they would doubtless produce an excellent effect. If they do not become really popular they will, at least, interest lovers of dance music.

No. 5.—All of these five little pieces are short enough to be got on two pages only. They are nicely written, and prove what can be done with very small means by a gifted musician. The second and third numbers are the best. In No. 3 two-eighths stand as two-quarters.

No. 6.—The "rondo" of this sonatina is very bright and attractive, while the *allegro* and minuet are interesting. The piece has a simple beauty which can hardly fail to create a love for the higher and purer works in the minds of young pupils whose technique is yet limited.

No. 7.—The work of a musician who knows exactly how to descend to the intelligence and comprehension of the young, without degenerating into triviality. Each movement is a complete little piece, the last movement (rondo) being especially noted for timefulness. The edition is worthy of extensive patronage from teachers.

No. 8.—Not quite as melodious as No. 7, but written with equal skill. It is such pieces as these which gradually lead the pupil to acquire a deep-rooted taste for the works of the old masters. All of these sonatinas are tolerably easy to play.

"Deacon Crankett."

IN "Deacon Crankett," Mr. Habberton has not succeeded in giving to the world a great play, but he has certainly produced a very good one. Not only is the dialogue crisp throughout, frequently humorous, at times epigrammatic and incisive, and generally confined in a serious and interest-awakening way to the business of the play, but the play itself is also possessed of that essential dramatic quality, plot interest, without which anything that pretends to be drama, is a mere wearisome string of words and incidents. What is more, the plot interest is fairly sustained throughout, and naturally gives rise, in places, to strong situations. The story is of a city belle, who spending a summer at the Deacon's home in Massachusetts, is wooed by a young fisherman, the Deacon's ward. She is captivated by his simple manhood; but, uncertain at the time of his proposal of the reality of her affection for him, she puts him off until evening, to gain time to analyze her feelings. In the meantime, a young New York banker, who had been a playmate with her in childhood, visits her and makes hot love. In the ardor of his suit, and confidently expecting a favorable answer, which it is made apparent he desires for the sake of her money, he places his arm around her waist. At this moment the young fisherman discovers them, and believing the girl to be playing double, is plunged into despair. Following close on this comes the revelation that the young banker in question is a forger, and the squanderer, in reckless stock speculations, of \$30,000 belonging to the young fisherman as well as the fortune of the young girl's father. The forger seeks safety in flight, and the fisherman sets out in pursuit, vowing death to the man who he believes has robbed him of his sweetheart as well as his money. The two young men, unknown to each other, ship at Boston as sailors on the same vessel, and in the course of the voyage become fast

friends. Meanwhile the young girl keeps her tryst with the young fisherman, but as he fails to come she falls into chronic melancholy. In the end, of course, all things turn out happily, the young banker is confirmed in and enabled to carry out his honest resolutions by the intervention of the kind-hearted old Deacon. Having previous to his flight safely put away the bonds which constitute the fortune of the young lady's father, he restores them to him, and a loan from the Deacon enables him to make good the young fisherman's fortune. Then, of course, the latter recovers his sweetheart.

Undoubtedly the play has weak points, prominent among which is the improbability of a refined woman falling in love with an uncultured fisherman, who is as awkward in the ways of a gentleman as a cat is on a wet floor, but it affords scope for much really inimitable acting on the part of Benj. Maginley, who personates the Deacon, and for some very good acting in the other parts. Mr. Maginley's support, however, is decidedly weak, except in Annie Ware, Mrs. Deacon Crankett, and Stella Chapman, who does some really good acting in an insignificant part, Polly Peckin.

BAND AND ORCHESTRA.

[Band news from all parts of the country is solicited for publication in this column. Any items of interest concerning bands and orchestras, engagements, changes, &c., will be acceptable.]

...Other cornetists would, no doubt, like to know if Levy is getting \$450 a week at the Metropolitan Concert Garden, and if so, why he has not mentioned the fact casually to everybody he meets.

...P. S. Gilmore is making arrangements for a series of grand winter concerts. It is intimated that a number of wealthy gentlemen are to co-operate with him in the erection of a new place of musical entertainment.

...The afternoon and evening concerts of the Ninth Regiment Band, under Arbuckle, at the Institute Fair, are very much appreciated by visitors to that show. The concerts are varied by cornet solos by Mr. Arbuckle, and solos by other artists. Arbuckle has increased the membership of the band and instituted a system of rigorous drill.

...Thomaston, Conn., noted for its great clock and brass manufactories, has one of the oldest and best bands in that State. The Thomaston Band was organized over thirty years ago, and for the past fifteen years has been under the direct management of M. J. Grilley, a musician of fine ability and an experience of over twenty-five years as director of military bands. Under Mr. Grilley's management the Thomaston Band has acquired an enviable reputation and ranks as one of the few first class military bands in Connecticut. This season the band numbers twenty-two men, the instrumentation being as follows: 3 clarionets (2 B-flat and 1 E-flat); 5 cornets (3 B-flat and 2 E-flat); 3 saxhorns, E-flat; 1 tenor, B-flat; 2 trombones, B-flat; 1 euphonium or baritone, B-flat; 2 tubas, bass and tenor drums, cymbals, triangle glockenspiel, &c. During the summer season they give many open air concerts, which are very popular, they being patronized by many from far and near. At the present time it is playing engagements nearly every day, sometimes filling two the same date. It performs the best class of music, and that too with fine effect. G. M. Grilley, the solo euphonium, has not many equals in the profession. Other soloists might be mentioned, but the want of space will not permit. Whatever the band is called to perform it gives unqualified satisfaction, and its very flattering receptions and its generous appreciation by the public is a sufficient evidence of its merit. In short, Thomaston is to be congratulated on having such a band.

The Mozart Musical Union.

THE circular of this body just issued contains the following:

The Mozart Musical Union, organized ten years ago for the purpose of affording amateur musicians an opportunity for orchestral practice, respectfully desires to call your attention to their endeavors to educate the musical public, and place, within reach of those desiring, a more comprehensive practice than can possibly be obtained in private—a collection of all the extra instruments required, a repertoire of over one hundred and twenty-five complete pieces of orchestral works by the best composers, and under the leadership of a competent conductor. It has musical property that could not be replaced for less than \$1,000, and is in a fair condition financially. It gives four public rehearsals every season, and private rehearsals once a week, and is as active as its limited means will allow.

The officers and directors for 1880-81: President, Emile Vigoutoux; vice president, Joseph Hoffman; conductor, Professor F. Fanciulli; secretary, W. Comerford; treasurer, Louis Runkel; librarian, Samuel Worms; directors—Louis Runkel, Louis P. Wiegman, J. B. Lathrop, I. Schwarz, Frederick W. Diehl, Charles Lamberg, Valentin Kolb.

The rooms of the union are in Clarendon Hall, East Thirtieth street, where the private rehearsals are held every Tuesday evening at eight o'clock; to these visitors are invited.

ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

...George W. Morgan is announced to give five afternoon organ recitals, at intervals of a week, at Chickering Hall, beginning on March 9. They will be grateful to lovers of organ music.

...Francisco Fanciulli, the well known composer, has been appointed organist of St. Peter's Church, corner Hicks and Warren streets, Brooklyn. The organ of this church, which has been rebuilt, is one of the finest in that city.

...Petralli, the excellent organist, has been in Genoa opening the new organ built for the church of "N. S. della Consolazione," by Locatelli, Bergamo. In general the instrument has not completely come up to the ideas of the committee and of the builder. On this account Petralli could not play with abandon and bring out the full effect of the pieces performed. The bellows are said to be too small for the number of pipes.

...Fred. E. Lucy-Barnes, the Montreal organist, lately committed suicide by shooting himself. This news was as unexpected as sad. A young and gifted organist and musician, with a young wife and still more "young children," suddenly put an end to his existence whilst laboring under very great excitement and haunted by partly groundless fears. To draw a lesson from such a tragedy is as difficult as useless, because lessons of wisdom or common sense only appeal to those in a receptive state, able to grasp the advice sought to be conveyed, which state is not characteristic of suicides at the time the deed is done, however wise they may have shown themselves to be before taking the rash and final step. The musician's temperament inclines its possessor to more or less rash deeds, without which, however, suicide can be defended by arguments as much for as against it, as has recently been shown in the daily press.

...Last Saturday, October 2, the fine organ built by Odell Brothers for the church of St. Charles Borromeo, Brooklyn, was tried by one or two eminent organists at the factory of the builders on Forty-second street. John White (the former organist of the old Catholic Cathedral on Mulberry street, and afterwards of the Fifth Avenue Presbyterian Church, but now sojourning with the Paulist Fathers) gave several selections with his usual skill and effect, exhibiting the different registers of the instrument in the best possible manner. The organ is certainly a great success, as most of Odell Brothers' instruments are, displaying the highest workmanship in every particular. The diapasons are good, having much solidity of tone; the flute stops characteristic and bright, and the reed registers excellent, both with regard to variety of tone and imitation of the instruments intended to be represented. Altogether, the organ is a great success, and does the highest credit to the well known and reliable builders.

...The following paragraph appeared in the *Times* of Sunday: "John Hinman, the sexton of All Saints' Episcopal Church, who pleaded guilty a week ago to assaulting the organist of the church, E. F. Potter, last July, was fined \$20 yesterday by Justice Walsh, and required to find sureties to keep the peace in future." Not very many cases of this kind find their way into court because, first, assaults or, rather, differences between organists and sextons are not generally of so grave a character as to warrant an appeal to the law; and secondly, when there are such unfortunate occurrences, they are generally summarily stifled or amicably settled before they gain publicity. That such a course was not followed in this case proves that the assault complained of was rather an aggravated one, to say the least, and that before the commission of the assault no very friendly relations could have existed between the organist and sexton in question. Whether the publicity given to this case will have the desired effect, viz., of keeping the peace between belligerently inclined officers of the same church remains to be seen. One thing seems to be certain, that both organists and sextons are inclined to overrate their importance, and consequently do not meet each other with a "pipe of peace" in their hands. No two persons can get along pleasantly together without both are disposed to give in a little to each other now and then. A feeling of this kind is a sure preventive of all quarrels.

...Among the works to be performed in the series of concerts to be given by the New York Philharmonic Club this season in Chickering Hall are the following: String quartets—Schubert, D minor, op. posth.; Schumann, A major, op. 41, No. 3; Raff, D minor, op. 77; Beethoven, F, op. 59, No. 1. Quartet—Mozart—flute, violin, viola and violoncello. Quintet—Ries, C minor, op. 28—two violins, two violas and violoncello. Septet—Beethoven, E flat, op. 20—violin, viola, violoncello, double bass, clarinet, horn and bassoon. Trio—Scharwenka, F sharp, op. 1—piano, violin and violoncello. Quartet—Saint-Saëns, B flat, op. 41—piano, violin, viola and violoncello. Quintet—Spohr, C minor, op. 52—piano, flute, clarinet, horn and bassoon. Quartet—Reinecke, E flat, op. 34—piano, violin, viola and violoncello. Quintet—Schubert, A major, op. 114—piano, violin, viola, violoncello and double bass. Quartet—Mozart, G minor—piano, violin, viola and violoncello.

Professional Cards.

[This department has been established to give members of the musical and theatrical professions an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

JOSEPH ALI,
Cornet, 125 Hall st., Brooklyn.

RICHARD ARNOLD,
Violin, 579 Lexington ave., N. Y. City.

A. BERNSTEIN,
Violin, 126 East 19th st., N. Y. City.

PROF. BELLOIS,
Cornet Soloist,
North's Music Store, 1308 Chestnut Street, Phila., Pa.

OSCAR COON,
Arranger of Band Music, 67 West 5th st., N. Y. City.

DR. LEOPOLD DAMROSCH,
Leader of Orchestra, 149 East 47th st., N. Y. City.

T. R. DEVERELL,
Band Leader, 300 Fifteenth st., Brooklyn.

OTTO LENHARD,
Violin, San Francisco, Cal.

DAVID H. BRAHAM,
Violin, 86 King Street, N. Y. City.

H. B. DODWORTH,
Band Leader, 5 East 14th st., N. Y. City.

P. S. GILMORE,
Band Leader, 61 West 12th st., N. Y. City.

C. S. GRAFULLA,
Band Leader, 83 East 10th st., N. Y. City.

EDWARD CHAPMAN,
Comedian,
Simmonds & Brown, 863 Broadway, N. Y. City.

JULIUS RISCH,
Violin, 34 Bond st., N. Y. City.

A. SORTORI,
Violin, 17 East 14th st., N. Y. City.

EDWARD LEFEBRE,
Saxophone, 908 Dean st., Brooklyn, N. Y.

ADOLPH NEUENDORFF,
Conductor, Germania Theatre, N. Y. City.

F. LETSCHE,
Trombone, 318 East 19th st., N. Y. City.

J. PFEIFFENSCHNEIDER,
Double Bass, 91 St. Mark's place, N. Y. City.

WILLIAM ROBERTSON,
Band Master, 393 Bowery, N. Y. City.

FREDERICH VOSS,
Leader, 1st Reg. Band,
164 William st., Newark, N. J.

ALFRED L. SIMPSON,
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1495 Broadway, N. Y. City.

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Violin, 14 Eighth st., N. Y. City.

JOHN LEE,
Violin, Paterson, N. J.

JOHN C. FILLMORE,
Pianoforte, Organ, and Theory,
Milwaukee College, Milwaukee, Wis.

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Basso Cantante, Comedy and Old Men,
202 W. 23d st., N. Y. City.

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Primo Tenore, Steinway Hall, N. Y. City.

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HORATIO C. KING,
Attorney and Counsellor at Law,
128 Broadway, N. Y. City.

H. LAMBERT,
Violinist, Teacher of the Violin, 77 St. Mark's place. Reference: Steinway & Sons and Chickering & Sons.

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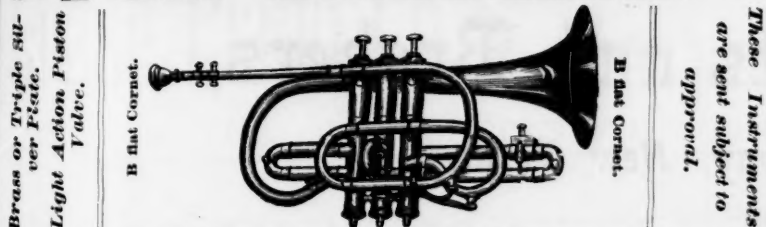
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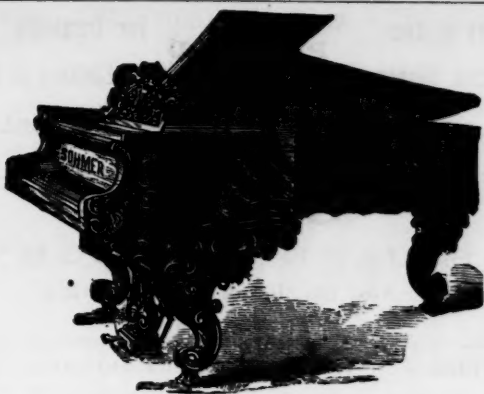
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